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FEDERAL

DESIGN MATTERS

Denver

The Denver Center for the Performing Arts,
Too Much Too Soon?

Erin Hart

The Denver Center for the Performing Arts is a multifaceted setting in the Queen City's crown.

Supporters applaud its architecture as diamond brilliant and cheer its theatrical potential as pearl bright, a touch of class and culture in a businesslike town. The detractors—and there are more than a few—rate the architecture as rough and incomplete, view the theater's season as semiprecious and hiss at the Center's peculiar financial history and wonder whether it isn't rhinestones set in fool's gold.

Fascinating is a word used by those on both sides of the fence. The complex of glass, raw concrete, steel and brick stands out in Denver, a city where numerous cranes and half-finished skyscrapers attest to more than \$1 billion worth of recent construction and the city's second coming as a boom town.

The Denver Center for the Performing Arts covers four square blocks, comprises old and new buildings, and flanks the west side of downtown. Eventually a glazed entrance will join the two new structures: the 1979 Helen G. Bonfils Theater Complex by Kevin Roche and John Dinkeloo Associates and the 1978 Boettcher Concert Hall by Hardy Holzman Pfeiffer, with acoustics by Christopher Jaffee. In front of the Bonfils' tented glass lobby is an eight-level parking garage. In front of the Concert Hall is the 1907 Auditorium Theater-Arena. Although all four structures were to be connected by covered walkways and glass-vaulted canopies, these connectors have not yet been finished.

Architect George Hoover, who worked on the glass walkway vaults and garage, explains part of the problem: neither the city nor the Center had budgeted for the glass vaults necessary to connect Bonfils and Boettcher. As long as the walkways remain uncovered people will continually track snow and mud into the lobbies of the two new buildings. Unfortunately for the Denver Center its architectural woes are intimately connected with its other problems. Many people perceive the Center as unfinished.

The Galleria between the Auditorium-Arena and the garage was earmarked for retail shops; but architect James Sudler claims the city is "nuttier than a fruitcake to try and get retail" in what is essentially a dead space. He may be right because the Galleria, intended to be the spine of the Center, is years behind its development schedule: only four shops out of 21 spaces have been leased. Mickey Fouts, the developer who has contracted with the city to lease the retail areas, has not been able to do so. Reasons for his failure are unclear. One might speculate that if he had been able to finalize all leases simultaneously and hold a grand opening, he might have been able to make an impact on downtown workers, alerting them to the presence of new, much needed shops and restaurants. The area surrounding the Center contains public institutions and office buildings—presumably a ready market for noon shopping and eating—yet it is also a dead space commercially, especially at night.

Although there has never been a perceiv-



Denver Center for the Performing Arts. Glass-roofed gallerie covers an elevated walkway 60 feet wide and 75 feet high. Boettcher Concert Hall's tan and brown brick exterior and glass lobby designed by Hardy Holzman Pfeiffer Associates, visible at rear of photo.

able groundswell of public support for the Center, John Prosser, Dean of the Environmental Design College at the University of Colorado at Denver, applauds the city saying that "for once the cultural needs were anticipated rather than solved in reaction." However, others disagree, saying that the Center was imposed on Denver prematurely.

Funds for the Concert Hall were voter approved only after Donald R. Seawell, then President and Publisher of the *Denver Post*, promised to fund the DCPA with money generated by the newspaper's profits. The *Denver Post* is owned by the Frederick G. Bonfils and the Helen G. Bonfils foundations both of which are managed by Seawell.

In 1972, when \$6 million of general obligation bonds to build the Concert Hall and garage were up for voter approval, Seawell promised that the public "would be getting a tremendous bonus in voting (for the funds) since the maintenance would be assumed by the new organization (the DCPA) without cost to the taxpayers."

Seawell has since solicited funds from the city to pay for maintenance of Boettcher and last year threatened to evict the symphony, claiming the rent they paid was too low. Critics charge that Seawell has gone back on his promises to fund the hall. Seawell claims that both local newspapers, including the *Post*, misquoted him.

The lines of financial responsibility for the Center are roughly drawn and open to controversy. Briefly, the city owns the land on which the buildings stand and leases the buildings to the DCPA for \$1 a year. The city manages and leases the Auditorium Theater-Arena and parking garage. Boettcher, built with private and public money, is managed by the DCPA as is the Bonfils Theater, built with foundation money and private donations.

Managerial responsibility has also been controversial since the Center's director, Seawell, until recently President and Publisher of the *Denver Post*, might have been able to use the newspaper to his advantage in any city or Center controversy. Critics complain, and balance sheets indicate that Seawell was forced to sell the *Post* to the *Times Mirror* in late 1980 not only because the *Post* wasn't making enough money to fund the Center, but also because of reported fiscal mismanagement.

Lee Ambrose, a former board chairman who resigned over fiscal "irresponsibility" in 1979, commented that Seawell manipulated the Bonfils Foundation capital. Unfortunately he was forced to invade the principal to fund the Center. When Seawell sold the *Post*, he primed the Bonfils Foundation with \$95 million. Leo Cone, budget analyst for the City Council, notes that the sale will indeed help the Center. Available money will soar from \$1.5 million to \$8 million a year. The Center ran a deficit on a \$7.5 million budget this year.

Seawell claims that 85% of the Center budget is supplied by "ticket sales and revenues." He does concede that most contributions come from Fortune 500 companies outside Denver rather than from local companies. The reasons for this are unclear. Former Center fund-raiser Gary Griesser pointed out in an internal 1979 memo, "It is clear we are in deep trouble with the major Colorado foundations upon whom we must depend for six figure support." As an example he mentioned the Gates Foundation and implied that Gates would not look at "meaningful funding" of the Center despite its substantial contributions to the Symphony Association until "the Board establishes a fiscally sound operating posture." Meanwhile subscriptions are up to 6,000 for the five theaters that fit snugly into Bonfils, not nearly the 25,000 Seawell once envisioned, although greater than last year's. Continued on page 2, column 3.

DESIGN MATTERS

Issues 24 & 25, Concept

The museums, symphony halls, theaters, multipurpose centers and cultural districts described in this double issue of FDM are not intended to be models without imperfections.

These articles raise many questions: when a cultural institution contemplates construction does it consider how the building and the institution will be maintained and operated in the future? Can a city encourage the development of cultural institutions and end up with too many competing for the same money? What are the advantages and drawbacks to tying institutional planning and development to city revitalization or business boom? When is a multipurpose center appropriate? What are the ingredients of a well-designed facility?

We have asked our writers to assemble an array of opinions on the issues being discussed, however, we do not pretend to offer the final word. The situations described can each be understood in other ways from other points of view. By relating the planning processes of these 18 institutions we hope to alert others to some pitfalls to be avoided and to new ideas with great potential. However, it is too early to tell what the long range results of each of these projects will be.

Leslie M. Freudenheim, Editor

Over the last 15 years the arts have expanded so rapidly that in many cases they have outgrown available structures.

Today there are three times as many opera companies and symphony orchestras, almost twenty times as many small professional theater groups, over 100 new museums, and from a base of virtually zero in 1965, there are now over 200 artists' spaces for production and exhibition. This baby boom in the arts has been a wonderful testimonial to the creative energy latent in American culture. It has also brought with it a critical shortage of well designed and planned facilities for the arts.

The Arts Edge, a conference to be held in Pittsburgh, October 4-7, 1981, will present an exchange of ideas on the planning, funding, construction and operation of buildings housing arts activities.

Various ways to continue encouraging the tandem development and growth of cultural institutions and city centers will be explored.

To complement the Arts Edge conference themes, The American Council for the Arts has developed an exhibition, *Built Arts/Built Arts*, which will premiere at the conference and will then be available for national touring.

To celebrate this conference we have published this double issue of Federal Design Matters, presenting 18 examples of inter-related cultural and city development.

Michael John Pittas

FEDERAL DESIGN MATTERS presents an exchange of information and ideas related to Federal design.

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In order to reach a wider audience with design news and ideas, we are sending this complimentary issue to people involved in design and arts activities who have not been regular recipients of **FEDERAL DESIGN MATTERS**. We hope you find this newsletter stimulating and useful. Future issues may be obtained from The Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

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Denver

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Denver Center for the Performing Arts, 1980. Glazed shed covers lobby of Bontlis Theater. Architects: Roche/Dinkeloo Associates.

subscription total.

Both The Stage and The Space were constructed with the help of the late Jo Meizner, collaborating theater designer, and Gordon Davidson, Artistic Director of the Mark Taper Forum. The Stage has steep galleen seats that can be rearranged hydraulically and a thrust stage. The Space is pentagonal, 100-foot in diameter, with sixty-three removable traps and a technical grid covering the entire area. Both are virtual playgrounds for actors and directors.

The Lab, a black box with 180 seats, was tended to give playwrights and actors a place to experiment. However, because admission to The Lab is free, it has worked against local groups who need to make some kind of profit when they perform. The Cinema, which has 4,000 subscribers for its 260 seats, is running an eclectic movie program which seems to be doing well.

Alan Dumas, a local theater critic, fears that there isn't enough enthusiasm to support so large a theater effort in Denver, and the lack of support forces the Center "to enforce a commitment to mediocrity," rather than to original productions. Center sources claim that the ambitious repertoire seasons in the Bontlis' two main theaters are filling about 75% of the house. Former DCPA officials claim papering is still a practice.

The symphony is housed at Boettcher in a single-purpose surround hall which seats 2,650. According to Helen Street, President of the Symphony Association, the symphony has enjoyed the best fund raising season ever (\$1.3 million), probably due in part to the successful acoustics and design of the new hall. The audience sits in terraces around the orchestra—no seat is more than 85 feet from the stage—and a canopy of 106

circular discs are suspended over the audience for acoustical control. A moat under the stage works to improve acoustics, on the same principle as a theater's reverberant chamber.

Center Attractions, the commercial and only profit-making entity in the Center, presents touring Broadway shows in the city-owned Auditorium.

The Arena, also in city hands, is used for sports events, although Seawall has long-range plans to turn it into a 3,400 seat musical theater. He and the Center have agreements with six Western theaters to join together to entice Broadway musicals to begin their test runs in the Denver region and to proceed thereafter from West to East.

Seawall is philosophical about all the controversy. "Maybe it goes with the job and the territory. . . . If there is valid criticism, I try to take cognizance of it. It is invalid, you simply ignore it and get the job done."

The Denver Center for the Performing Arts should be a jewel in the Queen City's crown. One thing is sure—it will never be dull. How brightly it will shine is a matter of speculation. The uneasy conflict-of-interest position the city had with Seawall has eased now that he has been replaced as president and publisher of the *Denver Post*, although he retains the largely honorary position of Chairman of the Board.

Whether the Center, which some still call a monument to Seawall, will become an integral part of the city depends on how well it can shed its arrogant elitist image and garner the public and private support it needs to survive. Logic dictates that as Denver grows, so will its appetite for the arts. The Center will undoubtedly survive, long after the winds of controversy cease. □

Cleveland

The Circle and the Square, Two Types of Cultural District Planning

Eric Johannessen

Throughout the first third of the twentieth century, Cleveland enjoyed a widespread reputation for its progressiveness and innovation in planning. The keystone of this reputation was undoubtedly the Group Plan of 1903, the first of Daniel Burnham's civic plans after the McMillan Plan for Washington, D. C. Burnham called for grouping major new buildings—city, county and federal—around a long park-like mall. The result was a classical ensemble which still remains one of the grand civic centers in America.

Although it was later proposed that the mall also be the location of an art museum and concert hall, Cleveland's main cultural institutions chose to locate at opposite ends of the Euclid Avenue axis: the downtown end called Playhouse Square and the East end, known as University Circle. In the past twenty-five years these two centers have been involved in two distinct kinds of cultural center planning.

The outlines of University Circle as it exists today were envisioned in the teens; and in the twenties the Olmsted Brothers' plan for the Wade Park lagoon, Fine Arts garden, and the approaches to the Cleveland Museum of Art was carried out. By the end of the twenties, all of the major cultural institutions had made plans to come to University Circle.

Some of the plans were slowed by the Depression and the Second World War, but by the postwar period the Circle included, besides the University and the Museum of Art, Severance Hall (home of the world-famous Cleveland Orchestra), a giant university medical center, the Museum of Natural History, the Western Reserve Historical Society, the Cleveland Institute of Art and Cleveland Institute of Music, churches by major architects (Henry Vaughan, Ralph Adams Cram, and Bertram Goodhue), and a host of other cultural, educational, health and social service institutions.

Post-World War II competition for land acquisition, as well as the recognition of common needs and problems, led to the formation in 1957 of a unique cooperative venture, the University Circle Development Foundation. With private grants, the Foundation engaged a planning consultant, Adams, Howard & Greeley of Cambridge, Massachusetts. The consultant prepared a twenty-year plan suggesting how the entire physical environment and the member institutions might develop. The plan emphasized the esthetic qualities of the area and proposed the means to create "a unified, beautiful cultural center." The techniques of urban renewal were applied, i.e., the acquisition of property parcels by a central agent (the Foundation) and then their disposition to the private institutions for development.

The basic principle of the University Circle Foundation, now University Circle Incorporated, was unique. Member institutions each assigned a part of their individual autonomy to the corporation, giving it authority to do things that could be better done jointly. Common amenities were developed: landscaping, parking, new roadways, a free shuttle bus between institutions, and a private police force for security.

The corporation also works to maintain and encourage "a residential presence" in the Circle by improving properties it owns, by cooperating with private owners and neighborhood groups, and by promoting the planning of new apartment and townhouse construction. Other corporation activities include essential liaison with Cleveland city government, such as working with departments on lighting, street improvement and sidewalks. Recently, poor maintenance has caused the Olmsted gardens and lagoon to deteriorate; University Circle is now working with the city to promote their rehabilitation and restoration.

Today some thirty-six cultural institutions are members of University Circle. Many cities have come to observe the method and workings of the University Circle corporation, but it is doubtful that any other location has an equivalent concentration of cultural institutions with identical concerns. What observers find is that the fundamental condition of University Circle is a special kind



Above left: Alleys connecting theaters at Playhouse Square, Cleveland. Above right: Through the individual establishments' restoration efforts, the Alleys can be transformed into pedestrian-scaled walkways for shopping, dining and after-theater entertainment. Architects: Dalton, van Dijk, Johnson & Partners, Cleveland.

Right: The core of Playhouse Square showing how the theaters' long lobbies can be interconnected. The Schar Building atrium is an ideal public gathering place. Part of the Ohio Theater lobby can be used as a city club and restaurant. Architects: Dalton, van Dijk, Johnson & Partners, Cleveland.

Below: State Theatre, longitudinal section.

of consortium for comprehensive, joint land use planning.

At the downtown end of Euclid Avenue lies Playhouse Square, where another kind of cultural center has struggled to renew itself over the last ten years. The centerpiece of Playhouse Square is a remarkable group of four theaters all constructed in 1921-1922. They constitute a contiguous ensemble enabling them to be easily interconnected by lobby or backstage links.

The State and Ohio Theatre lobbies are located in the Loew's Building; because of a narrow lot, the theaters themselves are a considerable distance from the street and are reached by 320-foot lobbies. The Ohio is a legitimate theater seating 1,200; the State, a vaudeville and motion picture house with a capacity of 3,400. Both are Italian Renaissance in design and were planned by Thomas Lamb. The Allen, a motion picture theater designed by C. Howard Crane, also has a long lobby and foyer patterned after the rotunda of a Roman villa, the varied spaces make it adaptable for many uses. The Palace Theatre, classical in style and lavishly ornamented, was the capstone of the development. Designed by Rapp & Rapp and seating 3,680, the Palace was built for the Keith vaudeville circuit. After the heyday of the motion picture palace in the forties, competition from television and the inner city's decline in the fifties and sixties resulted in all four theaters going dark by 1969. The Ohio had suffered some damage from fire and vandalism, but the other three remained in remarkably good condition. A young Cleveland Board of Education employee, Roy Sheppardson, saw the possibility of re-creating the structures as a complete time arts and entertainment center with a capacity comparable to the Kennedy Center or Lincoln Center, but with a unique quality and flexibility.

In 1970, a nonprofit group, the Playhouse Square Association, was organized to begin planning for the theaters; but the only source of working capital was membership fees. Spurred by a threat to raze the State and Ohio Theaters in 1972, the association obtained a reprieve and created a cabaret theater in the giant lobby of the State Theatre. The musical revue *Jacques Brel* ran for two years, a record in Cleveland theater history.

In 1973 the Playhouse Square Foundation was created to implement serious fund-raising and to plan for the restoration, operation and management of the theaters. Grants from the National Endowment for the Arts and local foundations made possible studies for design and program planning, including an economic feasibility study by American City Corporation. By 1977 the Playhouse Square Foundation obtained long-term leases (and responsibility for operations and programming) for the privately-owned Pal-



ace Theatre, as well as for the State and Ohio theaters.

The entertainment center is scheduled to open in 1982 at a cost of \$20,000,000 obtained by meshing private and public support. The center hopes to attract 1,000,000 patrons annually. In 1978 a \$3 million Economic Development Administration grant was obtained through the City of Cleveland for the restoration of the State Theatre auditorium, completed in 1980. During 1980, nearly \$12 million in public and private funds was committed, including \$4 million from four major Cleveland foundations and corporations, although an additional \$3.5 million grant from EDA faces possible revision.

Present plans call for the enlargement of the State's stage house to accommodate the Cleveland Ballet, the Cleveland Opera, Broadway musicals and other large-scale productions. The Palace will stage popular, rock, and celebrity concerts, and the Ohio will be restored as a legitimate theater once more. The local Great Lakes Shakespeare Festival has made the decision to move from suburban Lakewood into the Ohio Theatre. The Allen, which remains privately owned, presently houses a restaurant in its lobby and foyer. At present, the Foundation believes that the area cannot support a full-time movie theater; competition from suburban malls is too strong.

However, Playhouse Square can be far more than a performing arts center. A master plan has been drawn for a sixty-acre area surrounding Playhouse Square. It is the design of Peter van Dijk of Dalton, van Dijk, Johnson & Partners. The heart of the plan is the superblock between East 13th and East 17th Streets occupied by the theaters. The plan shows how significant buildings can be interconnected in a network of commercial, retail, restaurant and entertainment uses. With only a modest investment, the alleys behind the theater buildings could be developed as a picturesque shopping street. The plan also suggests locations for other key features: a luxury hotel, new office space, parking structures and a pedestrian plaza.

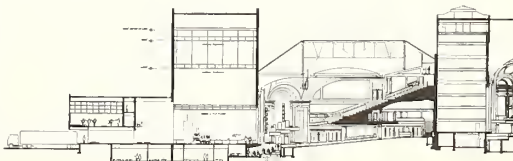
The revival of the theaters coincided with other downtown renewal: several new res-



taurants have opened in Playhouse Square, a landscaped mall has been built on Huron Road, beginning where it meets Playhouse Square. Just west of the theater group, the 1915 Bonwit Building is undergoing a \$3 million renovation by a major investment brokerage firm, including removing stone facing to reveal an unusual terra-cotta facade. Thus Playhouse Square has already begun reasserting the thriving commercial and entertainment aspect it had in the 1920's.

Cleveland Mayor George Voinovich, the City Council president, and the Board of County Commissioners have publicly supported Playhouse Square's priority for any future federal funding. While the visionary aspects of van Dijk's plan (a Light Museum celebrating Cleveland's pre-eminence in electrical invention and industry and downtown apartment construction) are far from realization, the excitement generated in Playhouse Square through the preservation of the theaters and the concentration of entertainment activity at this point have already acted as a catalyst for renewal and commercial redevelopment.

Thus two distinct kinds of cultural center planning—a land management consortium of member institutions at University Circle and a centrally organized entertainment district at Playhouse Square—demonstrate Cleveland's progressiveness anew. □



Louisville

The Evolution of a Multipurpose Center

Robert Hill



Kentucky Center for the Arts, Louisville. 1981 model, two views. Architects: Caudill Rowlett Scott, Houston. The Center was designed with a mirrored wall, reflecting the historic buildings across the street.

After almost 15 years of struggle, debate, hard work and compromise, construction began in May on the \$26 million Kentucky Center for the Arts to be built along Louisville's Ohio River waterfront.

The 150,000-square-foot center, to be shared by five organizations from the city's booming arts community, is scheduled to open in September, 1983. It will include a 2,400-seat main performing hall, a 610-seat theater, a multileveled lobby connecting the two, three rehearsal areas, a restaurant and a drive-through ticket window. Its exterior is a sweeping glass facade built to reflect the surrounding buildings.

The project has survived political bickering, one lastist, a "death vote" in a Kentucky legislative committee and architectural redesign in the face of a severe budget cut.

Louisville is developing a growing reputation as an arts center. Some consider its Actors Theater, with almost 18,000 season ticket holders, one of the finest regional theaters in the country. Mikhail Baryshnikov has appeared twice with the Louisville Ballet and Lee Luvisi helped open the new Louisville School of Music. The Louisville Orchestra plays to full houses, the Kentucky Opera Association is continually expanding its programs, and the Louisville Theatrical Association almost tripled its audience and quadrupled its budget in 1980 when they offered a series of Broadway plays.

Some planners questioned the wisdom of erecting one building to house this diverse group: the Louisville Ballet, the Louisville Orchestra, the Kentucky Opera Association, the Louisville Theatrical Association, Stage One, and the Louisville Children's Theatre. Critics of the center thought each art group should have its own home, catering to individual needs, acoustics and stage requirements. Executive Director Marlow Burt believes that it's not possible for Louisville, a city of 300,000 in a metropolitan area of 900,000 to build and support separate art facilities.

Will Morgan, an assistant professor of fine arts at the University of Louisville and a former architecture critic for the Louisville *Courier-Journal* newspaper, counters that Louisville theaters should have been re-modeled to give each group individual identity, and to help in the redevelopment of specific neighborhoods. Moreover he doubts that a single, multipurpose facility can work. Morgan said that needed improvements in existing Louisville theaters have not been made because arts groups have been waiting for the new center. "Saving old buildings and stabilizing neighborhoods would have cost much less money."

In a signed editorial (April 18, 1978), Barry Bingham, Jr., publisher of *The Louisville Times* and *The Courier-Journal* also called

for the renovation of existing downtown theaters as a cheaper and more beneficial answer to the arts center.

Locating the new arts center also caused debate. In 1975 about 50 members of the Louisville arts community recommended that the arts center be connected to Louisville's existing Macauley Theatre, a 1,400-seat facility. But the matter became tied up in city and county politics, and no firm plans were developed.

In a 1977 study, three other locations were suggested. In June, 1977 the Louisville Downtown Committee decided on the riverfront location because it would help boost other planned developments in the area, and because it would be more accessible.

Events moved quickly after that. In October, 1977, then Governor Julian Carroll pledged about \$20-\$25 million in state money for an arts center. A state-appointed culture-complex committee was formed to guide development, and Carroll pledged \$400,000 for a master plan. After talking with several developers, the committee named a Houston-based developer, Gerald D. Hines, to coordinate planning.

Working closely with the various Louisville arts groups, the committee came up with its first plan. It called for a large 2,100-seat hall,

a smaller 750-seat hall, extensive arts offices, an art gallery and a new home for the Louisville School of Art in renovated buildings across the street from the main center.

Carroll planned to sell a \$22.4 million bond issue to finance the center, which would have been operated by the state-supported University of Louisville. Any deficit in the arts center would have been made up through the University of Louisville's budget.

However, this method of financing worried many legislators. One commented, "there's no way the revenue generated from the arts center can support the project."

In June, 1978, the committee appointed the Houston firm of Caudill Rowlett Scott, Inc. to design the center. The committee had interviewed (and received presentations from) five firms, including Welton Beckett Associates of Chicago, Hardy Holzman Pfeiffer of New York, Harry Weese of Chicago, and Evans Woolen of Indianapolis.

Committee members chose Caudill Rowlett Scott because the firm planned to make innovative use of the riverfront, had designed other buildings to save energy, and had made a long and thorough study of Louisville's history to best blend the building into existing architecture. Also, Caudill Rowlett Scott had built many performing arts centers, including those in Houston, Akron, Ohio, and Corpus Christi and they were very happy to work with all the arts people.

In March, 1979, Carroll reaffirmed his position that an arts center would be built, but he added that estimated costs had escalated to almost \$37 million, up from the original \$22.5 million, because a 600- to 900-car parking garage and several office towers had been added to the complex.

The new costs brought groans from many non-Louisville legislators. In response, the cultural-complex committee scrapped plans for the towers and parking garage, cutting estimated costs to \$33 million. Gerald D. Hines then removed himself as coordinating developer from the project.

In the meantime, the committee had appointed Christopher Jaffe as acoustician for the complex. Jaffe met regularly with the architects and the Louisville arts groups, trying to solve the problems of building a theatre for various acoustical needs.

Jaffe designed the hall with a fiberglass shell to help project the sound, and with hanging "clouds" to adjust the sounds from opera to orchestra to theatre.

In November, 1979, three months before Carroll was to leave office, he pledged \$35 million in state funds for the arts center, including the \$5 million for a 600-car garage. The money was \$12.6 million more than authorized by the legislature. But it was an empty, political gesture. A month later, newly-elected Governor John Y. Brown, Jr. held up all financing for the project, saying he wanted to review it in light of a tight state budget.

Brown cut the state funding to \$23.5 million, asked the City of Louisville to fund \$2.5 million for a parking garage, asked for a private multimillion dollar endowment fund to sustain the center and for an increase in the city's hotel-room tax to support it.

He also removed the University of Louisville from its operating job, freeing the center

from much of its possible state control.

Meanwhile, many people were unhappy with the first design offered by Caudill Rowlett Scott—a stark, turreted building designed to relate to existing buildings.

The art center's governing board, faced with a big budget cut, sliced the original complex from 224,000 to 150,000 square feet, increased the main hall from 2,100 to 2,400 seats, reduced the smaller theater from 750 to 600 seats, cut the parking lot in half, and eliminated all extraneous developments including the new school of art; they then asked the architects for an entirely new design responsive to these changes.

The center's prospects brightened considerably after Brown cut back the budget. He first asked for an endowment fund of \$6 million, and the enthusiastic Louisville business and arts community quickly raised \$9.5 million and have almost reached their new \$10 million goal.

The state legislature passed a 1% hotel room tax, and a ticket surcharge may be added to defray expenses. The architect's new design—a graceful, airy, angular building with a glass front that reflects the buildings around it—has met with unanimous praise.

Jack Firestone, manager of the Louisville Orchestra, is typical of the Louisville arts community figures who believe the building will work. "We have all planned jointly for this center. Its executive director was hired at a very early stage and participated in all the decisions, and the arts groups that are going to use this center helped plan it."

The intimacy of the 2,400-seat hall is a function of design rather than size," Firestone said. "When we scaled down the financing, we improved the entire project. The overall design is much stronger."

The ballet is looking forward to moving from its present 1,700 seats in Louisville Memorial Auditorium to the arts center. "The size is line with us; it will boost our subscription rate," said a ballet spokesperson.

Executive Director Burt is ecstatic about the new arts center. He sees it as a catalyst for other arts, and other businesses. The arts center is designed to accommodate all national and international names in orchestra, theatre and opera, but it will concentrate on the Kentucky arts, puppet shows, bluegrass bands, regional art councils, the development of Kentucky folklore and crafts, folk dancing, fiddling concerts and maybe even church services, said Burt.

Because it's linked to the river overlook, many combination indoor-outdoor events can be scheduled in the center. The two-year budget anticipates being in the black every year, with an expected 1984 income of \$2.5 million against \$2.4 million in expenses. "Our arts community has tremendous pride, out of proportion to the size of the town," Burt said. "This center will be an integral part of downtown, and such a major attraction that the hotels will recoup the 1% tax the first year."

"We've hired a first class architect, theater consultant and acoustician," he said. "We've had participation from all of them in every decision made. If this combination can't make this work, I don't know what can." □



Akron

Akron Art Museum Relocates in Former Post Office and the Akron Civic Theater is Restored

Dorothy Shinn

The experience of two fund-raising efforts in Akron, Ohio, refutes the theory that terminating Federal support for the arts will cause reluctant private dollars to be offered at the cultural altar. Akron's experience suggests that Federal funding, no matter how small, gives any project a seal of approval that unlocks private coffers faster than most comparable grass-roots efforts.

The Akron Art Museum and the Akron Civic Theater are restoration projects, key to the revitalization of downtown Akron. The Museum obtained three National Endowment for the Arts (NEA) grants totalling \$192,500; these enabled them to raise over \$5 million locally. On the other hand, the Civic Theater was unable to match its competitors and failed twice to receive an NEA grant. The organization has continued to raise money, sporadically, from city and county governments, and from private individuals; but it has never been able to launch and succeed with a major campaign.

Louis S. Myers of Myers Industries believes that having the NEA grant was a major factor in the success of the museum's fund-raising drive. "Regardless of the amount (of grant money) you get, I think it's a fantastic incentive, because it encourages companies and private individuals to contribute funds, whereas otherwise they might not."

"Getting the grant would have given us a stamp of acceptability outside our own community," said attorney Patrick Reymann, president of the board of the Community Hall Foundation, established in 1965 to save the Civic Theater. "The Civic Theater is operating on a shoestring as far as day-to-day costs of operation go."

According to Civic Theater officials, restoration efforts have cost \$800,000 to date, with another \$200,000 needed to completely restore it. The City of Akron has given \$150,000 toward the project and Summit County has put in \$200,000, with the rest of the contributions coming from various private foundations and individuals.

The Civic Theater, which spans the Ohio Canal, is a prod of the golden age of the American movie palace. Thought to be the only remaining theater of the eleven theaters opened by Marcus Loew, founder of the Loew's chain, it was designed by John Ebersohn in 1929, and was the first in America originally built with equipment for sound movies. It was also the first theater with an air cooling system. The two-story Italian Renaissance, stone facade is capped with a projecting cornice and Mediterranean tile roof. Highly ornate windows are supported by a polychromed band of griffins and heraldic devices. Deeply rusticated window surrounds support fanciful polychromed carvings. A Spanish-Moorish stage setting is brought before the proscenium of the stage and wrapped around the audience.

The theater's suspended plaster ceiling contains some 250 lights placed to resemble the constellations at various times of the year. The "stars" not only can be made to grow brighter and dimmer, they twinkle. And behind the stage is another atmospheric device called the sunrise effect. Instead of bringing up the house lights, the theater has a dimmer system that creates a sunrise. A faint tan rose-orange glow comes up behind the stage until the whole interior glows as though bathed in dawn light.

Ronald H. Rasmussen, of the architectural firm of Rasmussen & Associates, views his time spent restoring the Civic Theater to its former glory as a "stimulating, educational process."

"One of our problems has been finding people who can do the work that needs to be done. For instance, the paint used to decorate the interior is water-based. In order to restore the colors, we had to develop a system of washing away the dirt without washing away the paint. I am very pleased with the result," said Rasmussen. "However, I would have liked to have been able to complete all the work at once. When you are forced to phase the work, it's much more difficult. Also it would have had a lot more impact on the community if we could have had it done all at once and have had a grand opening so people could have seen what

had been done."

Restoring the Old Akron Post Office and turning it into a museum was accomplished by Peter van Dijk of the Cleveland architectural firm of Dalton, van Dijk, Johnson & Partners. The Old Post Office Building was designed in 1895 under the direction of James Knox Taylor, then supervising architect of the Treasury Department.

The building is symmetrical with a central round arch entryway with hood mold above. Its second floor has a three-round arch bay of limestone. Overhanging eaves lap the building. On the north the facade is accented by three wide, limestone-timmed, round arch openings providing windows and a door to the public space.

During its five year search for a museum site, the Board of Trustees considered four other choices: next to the new Federal Building on Main Street, the University of Akron campus; the old Hower Mansion; two floors of the Akron YMCA. But all of these alternatives had similar disadvantages: lack of parking space, expansion space, or room for such museum necessities as a loading dock.

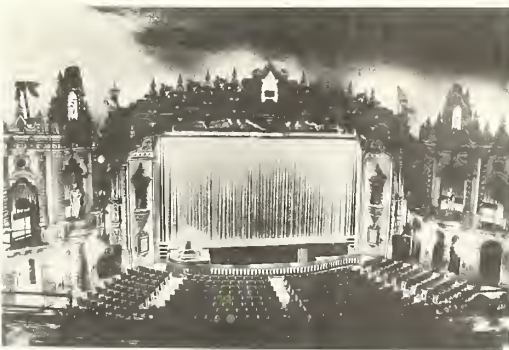
Aside from the adaptability of the Old Post Office to all of the above requirements, its location was a prime consideration. It is near the University of Akron, the Akron Public Library, the Civic Theater and the downtown area, including Quaker Square (a shopping, entertainment-hotel complex developed in

a former cereal factory). The city offered to sell the Museum the Old Post Office for the irresistible price of \$1. The Museum still owns its former home, a Beaux Arts style building, and they plan to lease it to "compatible neighbors."

Turning Akron's former post office into an art museum involved gutting the building, inserting an extra floor, and digging eight feet below the original substructure and beyond it in one of several successful efforts to camouflage additions that had to be made.

"For instance, trucks bringing art works from places like New York City need a loading dock," said van Dijk. "But you can't just put that onto a Renaissance facade. So we made an anonymous brick block, behind which is a ramp where trucks unload artworks. Rebuilding the interior involved providing good anonymous background space and room for the museum's educational and administrative functions."

The rejuvenation of downtown Akron depends heavily on these two restoration projects, say city officials and consultants connected with urban renewal: these projects are expected to attract people into the central business district outside office hours. "I see the museum as a stabilizing element in an area that was considered not desirable," said City Planner James Alkire. Their investment and activities will make that area more desirable and will soon attract private sector development to that area. The Civic



Above: Akron Art Museum relocated in the Old Post Office, built in 1895 under the direction of James Knox Taylor. Renovation completed 1981 by architects Dalton, van Dijk, Johnson & Partners, Cleveland.

Left: Civic Theater, Akron, Ohio, designed by John Ebersohn in 1929, as the first theater with air cooling and with equipment for sound movies; 250 stars in its ceiling brighten, dim and twinkle. Restoration architects: Rasmussen & Associates.

Below: View of the lobby, Civic Theater, Akron, Ohio.



Theater will offer entertainment activities in the downtown area, which is practically void of those activities now. I see entertainment as a necessary thing for downtown. The Civic Theater should help attract new residential buildings to downtown."

Akron's central business area is relatively small and doesn't have the specific districts common to large cities. Tom Dalcobia, planning consultant at American City Corporation, subsidiary of the Rouse Company, which is managing Akron's downtown plan, says: "Downtown Akron clearly is lacking residential character. After 5 p.m. everyone goes home."

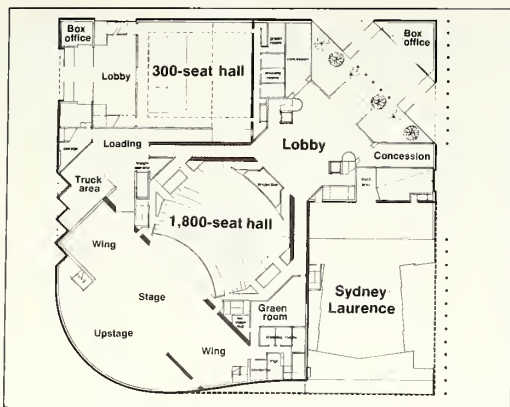
"Fortunately, it has some great things going for it, and one of those things is the historic Ohio Canal—a working canal that goes right through the center of the city, which is a very unique feature. It's covered up, but it can be uncovered." The city plans to begin uncovering the canal in 1982.

"The Akron Art Museum and the Civic Theater are the essential ingredients in helping support the entertainment and cultural activities in the central business district," said Dalcobia. □

Alaska

Innovative Financing and Surprising Support for Cultural Centers

Molly B. Jones



Proposed Anchorage Performing Arts Center, 1981 model. Design team: VECO/Haeg-Bettis/SOM. The three theaters are functionally separate. Each can stand on its own with independent backstage, truck loading and entry facilities. This reduces potential conflicts in security and scheduling.

More than 20 communities in Alaska are seeking new cultural facilities of some kind; but private wealth to endow these complex, expensive buildings does not exist in Alaska. There is virtually no third generation wealth of the magnitude that has financed museums, theaters and concert halls in the rest of the United States. The companies and investors who have made their money from developing the state's natural resources—oil, gold, fish, and timber—have taken it home with them and spent it there.

Without an equivalent to Gertrude Vanderbilt Whitney or Louise M. Davies, and without major corporate support, arts advocates in Alaska have turned to the state government for help. The state government is the primary source of funding for the approximately 30 cultural facilities being planned. Local governments will supply the balance of the funding, usually in the form of land for the state.

The history of Alaska's bank balance is a rags-to-riches story. After statehood in 1959, state revenues amounted to less than \$40 million, a totally inadequate sum to meet the needs for social programs and public works in America's largest and least developed state. The picture changed rapidly between May 1979 and January 1980, when revenue officials' estimates of the state's taxes on oil were revised upward every few weeks due to the soaring world crude oil price. The state's current budget is not far from \$3 billion.

Last year's legislature was the first to grapple with the unprecedented problem of how to spend this massive amount of money. The list of requests for construction projects was lengthy. Among the needs: boat harbors, ports, airstrips, roads, streetlights, fire stations, hospitals, schools, libraries, water and sewer systems, utilities, sports stadiums, and cultural facilities. The spending debate produced mixed results for cultural facilities—results that reflect the state's political realities.

The most important fact in the dynamics of Alaska politics is that close to half the people in the state live in Anchorage (population: about 200,000). With the greatest number of lobbyists and legislators, Anchorage has the greatest clout in Juneau, and those who live elsewhere resent Anchorage. The next largest city is Fairbanks, with 50,000, counting the environs. Most of the more than 200 native villages have fewer than 500 residents.

The contrasts of "urban" and "rural" are extreme. While Anchorage has all the amenities of any comparable American city, most villagers still haul their water and sewage. Neither Kenai nor Kodiak with populations of 5,000 to 10,000 has a stoplight, yet both

are seeking new multi-million dollar cultural facilities.

Anchorage's Mayor, George M. Sullivan, asked the 1980 legislature to fully fund phase one of his cultural facilities program: a 2,700-seat concert hall and a 300-seat theater. The estimated price tag was \$20 million, not counting the site. The legislature appropriated \$15.5 million. Sullivan selected as a site a downtown city-owned block on which is located the only existing municipal theater, Sydney Laurence Auditorium. The city's plan, supported by a preliminary program drawn up by the local consulting firm of Leonard Lane & Associates, was to place not only the two facilities in Phase One but the additional ones as well—an 1,800-seat music theater, an 800-seat playhouse, and

the Visual Arts Center of Alaska on that one block.

Sullivan appointed a citizens' committee composed primarily of local arts administrators and activists to advise him on the selection of the architect. More than a dozen firms submitted proposals. Since no Alaska architectural firm has experience designing buildings of this kind, most local firms joined firms from out of state.

Last fall, the contract for Phase One was awarded to VECO/Haeg-Bettis/Skidmore, Owings and Merrill. VECO and Haeg-Bettis are Anchorage firms; Skidmore, Owings and Merrill operates world-wide.

The first word from the architects caused a small uproar in the community. The five theaters and the visual arts facilities could fit on the block, they said, only at a prohibitive cost. In addition, they found that the 1,800-seat music theater would fit more comfortably on the site with the two smaller theaters than with the 2,700-seat concert hall.

Accordingly plans were changed: the large concert hall became part of Phase Two. Phase Three was modified to include the 800-seat theater (destined to be the home of the Alaska Repertory Theatre, the only professional performing arts organization in the state), and the Visual Arts Center, containing exhibition, workshop and studio space.

VECO/Haeg-Bettis/SOM also found the \$15.5 million allocated for the construction of phase one was substantially less than adequate. A decision on the additional \$25 million required has been set aside for now, along with \$19.6 million for an addition to the Anchorage Historical and Fine Arts Museum and an as yet undetermined amount for the 2,700-seat concert hall.

Elsewhere in the state, the proposals for cultural facilities are numerous. Alaska's unique state law, passed in 1979, provides a complicated process for funding cultural facilities' construction. The program is guided by an advisory council appointed by the governor. It reviews applications from local governments on the basis of need, readiness, quality of planning, and extent of community support. Before receiving state support, each local government must show voter approval for the project and for sharing the project cost, proof of its ability to operate and maintain the facility after it is completed, and availability of an appropriate site.

Anchorage side-stepped this cumbersome process last year in obtaining funding for its phase one, as there is nothing in the law that prohibits the legislature from appropriating funds directly to local governments. Whether or not the voters would have approved these cultural facilities remains an unanswered question. On two occasions in the last ten years, bond issues intended to

finance similar buildings were voted down.

Gaining voter approval for a new cultural facility has also been a problem in Sitka, a community of 8,000 in Southeast Alaska. The proposed \$10.5 million Sitka Intercultural Arts Center, which was planned to serve both the performing and visual arts, was defeated in a special election in March by a margin of nearly three-to-one. In contrast, the voters in Kenai approved the concept of the \$5.5 million Kenai Civic Center last fall. The building would house an auditorium, a museum, a visual arts area and meeting rooms—a typical "multipurpose" facility. The question of voter approval has not yet been asked in the 21 other communities that have filed pre-application questionnaires with the state.

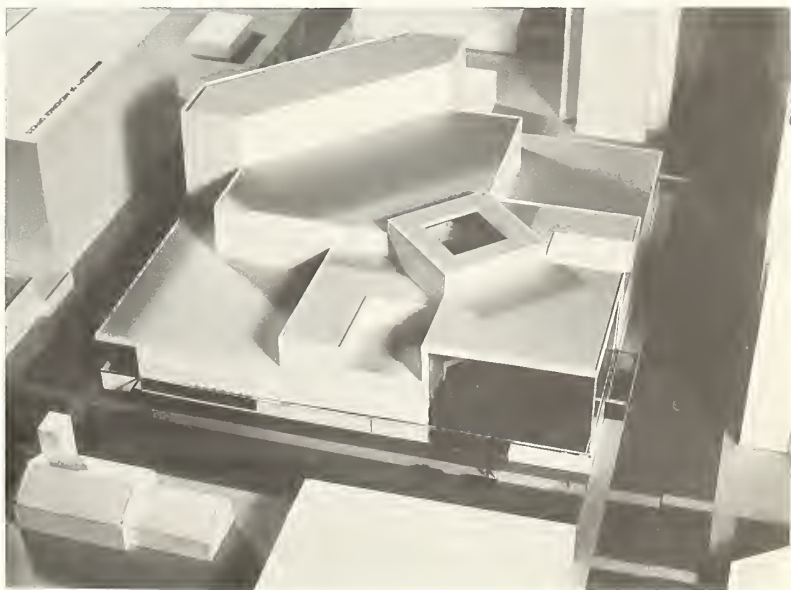
The biggest setback to the state's cultural facilities program occurred last November, when a \$20 million bond issue was on the ballot. The bond sale, had the proposition passed, would have funded about 25 percent of the facilities being planned, not counting Anchorage. The statewide results, however, showed a resounding defeat. A major factor in the defeat was the reluctance of the voters to approve any debt financing when the state's treasury contains such an enormous surplus.

The fate of funding for cultural facilities in the 1981 legislature is undecided. At present, a \$30 million bill—this time a direct appropriation, not a bond issue—is stymied in the state's Senate Finance Committee while the proposal to appropriate \$1,000 per capita to every local government in the state has just been approved—but reduced to about \$750 per head. These funds could be used only for capital projects, and separate appropriations would cover the costs of schools, ports, sewers, roads and the like.

This bill, which would mean roughly \$150 million for Anchorage, would ensure the financing of Anchorage's remaining cultural facilities in the three phase plan—if the voters approve. The measure was not so appealing to the smaller communities in the state. Hyadburg, for example, wants \$510,000 to build a cultural center and museum in the form of a modified tribal longhouse. With its population of only 400 people—the village is the only community of Haida Indians in the United States—\$750 per capita would translate into only \$300,000.

Considering the multiple problems this frontier state faces, the widespread desire for cultural institutions is astonishing. Not too long ago Anchorage's city budget was half a million dollars; today Anchorage plans to spend that sum as its 1% for art commitment on Phase I of its cultural program.

Proposed Anchorage Performing Arts Center, 1981 model. Design team: VECO/Haeg-Bettis/SOM. One of 4 options under consideration: this shows the east elevation with glazed atrium housing lobby entrance to the 1800-seat hall.



Indianapolis

Theater Renovation Includes Hotel Ballroom and Retail Shops within the Theater Building

Brenda Batten



The 1927 Indiana Theater in the Spanish Baroque style was one of Indianapolis' grand movie houses. It boasted an ornate lobby with marble walls, polychrome ceiling and chandeliers. On the maple floor of the top-story ballroom hundreds danced to the music of big bands during the '30s and '40s. When the age of film premieres attended by Hollywood stars evaporated, the Indiana Theater was reduced to showing second-run, grade B and even X-rated films.

After spending a decade in disrepair, the once-magnificent building has recently been renovated and converted into a modern three-stage theater. The main floors (84,000 square feet) now house three performing areas, rehearsal rooms and all the support shops and offices of the Indiana Repertory Theatre. The top-story ballroom and the basement (which once had bowling alleys), have not yet been rehabilitated.

IRT was founded in 1972, presenting its productions at the historic (1898) Athenaeum; but that building's theater contained only 400 seats and was not air-conditioned. Naturally the lack of temperature control was undesirable to audiences, cutting IRT's income. Furthermore IRT leaders were eager to expand their scope and sponsor multiple productions, requiring more space.

The IRT board decided to seek a new home, with two requirements. First, the organization wanted to remain downtown. Second, since the cost of construction was prohibitive, the board determined to find an appropriate structure to rehabilitate.

Two other old theaters were disqualified because they were too small. Union Station "didn't feel right, and it involved too many other uses," said Benjamin Mordecai, Producing Director of IRT.

While this search was under way, the Indiana Theater was closed as a movie house and was in danger of being razed. The city's Historic Preservation Commission conducted public hearings to consider proposals for saving the theater. The IRT board decided the Indiana might be the solution to its relocation quest.

"It's easy to have ideas. It's hard to make them a reality," Mordecai said. Several obstacles had to be cleared. The Indiana had never been sold. Ownership had passed to numerous heirs over the years, so a total of 93 interests held the building. The city's Metropolitan Development Commission helped by declaring a one-block stretch "blighted." This official label gave the city the right to condemn and acquire structures; if the owners could not agree on a price, a judge would settle the matter.

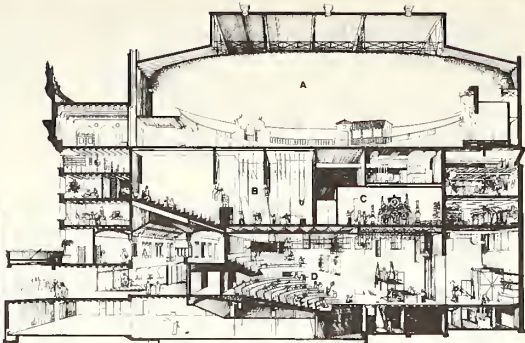
Moreover, the building's size created problems: IRT had no use for the enormous ballroom or for the commercial areas of the basement and first floor. Mordecai approached the Merchants Association, a credit bureau whose members are the city's largest retailers. The organization is for-profit but has a policy of plowing profits back into the community. The group was IRT's first major financial backer.

Merchants Association members were worried because downtown retailers' business reached its lowest ebb in 1977. City officials echoed their concern because the downtown tax base was eroding.

Realizing that the theater renovation could serve as a catalyst to business district revitalization, the Merchants Association formed the Downtown Merchants Development Corporation to purchase the theater from the city. The city floated a bond issue to acquire the three properties on the "blighted" block—the theater, an office building and a parking lot.

The Corporation paid the city the same price for the theater as the city had paid the 93 interests, plus the interest on the bonds. IRT acquired a long-term lease to the portion of the theater it wanted to renovate.

The IRT board selected a local architect, Evans Woolen, who had ties with IRT as well as theater experience. He had designed the staging at the Athenaeum and had designed and built six theaters in the U.S. (including the Indiana University Opera Theater, the Ball State University Theater, and Clowes Hall on the Butler University



Above: Section of the Indiana Repertory Theater shows the Upper Stage (B) and the Auditorium (C) on new floor constructed in original theater space. Plaster lobby ceiling that required special protection during the reconstruction is located below seating for the Upper Stage. The Main Theater floor (D) was raised to bring it closer to stage level. The ballroom (A) and basement will be leased to commercial tenants.

Left: Facade of the Indiana Theater, Indianapolis. Original architects: Preston C. Rubush and Edgar O. Hunter, 1927. The old movie palace was closed in 1976 for demolition, but was saved for use by the Indiana Repertory Theater. Restoration architect: Evans Woolen, 1980.

Below: Indiana Repertory Theater, first floor plan, in the recycled Indiana Theater.

campus). The choice was reviewed and approved by other Indianapolis architects, so Woolen was picked on an ad hoc basis, Mordecai said.

The area where movie audiences of 3,000 once sat was split into three separate performing areas. The Mainstage, which seats 600, is a modified proscenium theater. Historic preservationists objected to the partial dismantling of the proscenium arch, but the ornate plaster designs from the top and side of the arch were installed in a rehearsal room.

A smaller audience, 250, fits into the Upperstage. Plans for its use include children's theater, film festivals and recitals. A cabaret is offered on weekend evenings in Theatre 3, which has a small but flexible seating capacity. "Under one roof, we have more facilities than any other resident theater in the U.S.," Mordecai says with pride. "The renovation was accomplished for \$5.5 million, while a similar structure built from the ground up would have cost \$18 million, not including land acquisition. Also, we have the ambience of this wonderful old theater."

The lobby and as many other features as possible were restored. Changes necessary were done "in sympathy" with the architectural style, Mordecai said.

The facade of the building, including the sundial and marquee, were preserved, and 3,000 lights again illuminate the marquee. Two large local trusts, Lilly Endowment and the Krannert Charitable Trust, provided \$2.5 million of the \$5.5 million required for the Indiana renovation. The city supplied another \$500,000 through an Urban Development Action Grant. Another quarter of a million dollars came from the National Endowment for the Arts. (The National Endowment's Design Arts Panel and the Indiana Arts Commission funded the feasibility study and visits to other regional theaters around the country.)

The rest of the money is being raised through corporate and individual gifts. IRT has reached the \$5.1 mark in its \$5.5 million fund raising campaign.

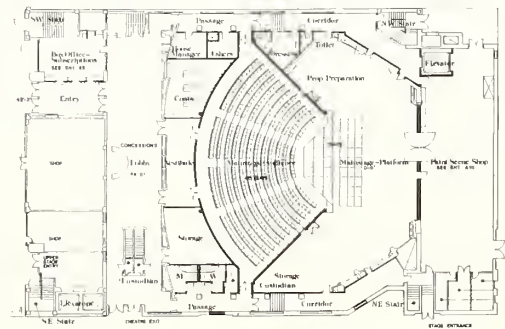
Other art institutions strongly supported the theater renovation because they felt more cultural activities would benefit everyone.

James Kittle, President of the Downtown Merchants Development Corporation, adds that the project couldn't have been accomplished without the support of city officials. Mayor William Hudnut worked for the project both publicly and behind the scenes. After the renovation plans were announced, some historic preservationists had second thoughts. A committee was formed to block sale of the building to the Merchants Association. The group protested the "destruction" of the theater's interior, saying tripartite renovation would ruin the building's decor. However, the sale was completed as scheduled.

"City government was 110% supportive," Kittle said. The theater is the single most attractive feature of the downtown area and has had a "totally disproportionate impact on downtown."

The small office building at one side of the theater was demolished to make way for a 12-story office building now under construction. The parking lot on the other side may be a hotel again, or be used for new retail space. Retail occupants should occupy the ballroom and lower level by next year. A tunnel has been proposed linking the Statehouse with the retail strip near the theater. The city's tallest skyscraper is under construction just three blocks from the Indiana.

The Merchants Association and the city administration were motivated by economic considerations, Kittle admitted. Fortunately, the project served its purpose, stimulating downtown revival despite the current volatile economy. In its first season at its new home, IRT played to audiences at 95% of capacity; 100,000 attended the main, six-play season, with a total building attendance of 130,000. Even greater attendance is expected this season, which will open with a production of *Hamlet*. □



Miami

A Fifth Art Museum Joins Four Struggling Neighbors

Ralph Warburton



Dade County Cultural Center, Art Center, Miami, Florida. Architects: Johnson & Burgee. Rendering: Patrick Lopez, 1980.

The Dade County Center for the Fine Arts, now under construction, has several unique attributes. First, it has no permanent collection—and is intended to have none. Second, it is combined with related facilities—the Historical Museum of South Florida and the main Miami-Dade Public Library—in a comprehensive Cultural Center. Third, the 3.3 acre cultural complex is located in the downtown Government Center, a new 38.19 acre development immediately west of Miami's central business district, along its main street. Furthermore, the Government Center planning is currently being led by Princeton architect-planner Robert Geddes, while the Cultural Center component was designed by New York architects Philip Johnson and John Burgee—all of international repute.

Planning began in 1968, when the \$300 million downtown Government Center (which also includes City of Miami, Florida and Federal structures) was first proposed and a design study was completed by Doxladis Associates. A number of later analyses, including financing and transportation, led to the 1969-1970 Study of Geddes, Brecher, Qualls and Cunningham. (Philadelphia designers Wallace, McHarg, Roberts & Todd led the preparation of an urban development and zoning plan for downtown Miami in 1973.) Further work and construction cost analyses resulted in the May, 1976 Master Plan by Connell, Metcalf & Eddy which was adopted by all concerned governmental bodies (Metropolitan Dade County, City of Miami, State of Florida), and which proposed the incorporation of cultural facilities in the government complex.

Fundamental to the implementation of this large-scale new development was the 1972 voter approval of Dade County's \$553.1 million "Decade of Progress" general obligation bond issue. This earmarked \$75.8 million for "... recreational and cultural improvements and facilities, including construction of a new arts building.

To decide where and how to spend the cultural funds, a substantial multidisciplinary team (led by Harold Lewis Malt and including this author as well as other design consultants and museum professionals) conducted two important studies for the County. The first report analyzed the County-owned Vizcaya complex, where the Museum of Science, and the present Historical Museum co-exist with an historic museum-mansion, and recommended in 1974 that the facility (at be constructed on a less crowded site. (At the same time, architect Philip Johnson, who has designed a number of museums, and Thomas Hoving, then Director of New York's Metropolitan Museum of Art, were separately invited to meet informally with prominent city leaders and to advocate the concept of a new publicly supported art museum, which was later endorsed by the County Manager.)

Preceding the bond issue's approval, the program for a new art museum had never really been defined. Thus the second report, "Dade County Art Museum," published in 1975, included substantial programmatic guidelines to clarify the new museum's role and to distinguish it from existing facilities. (Principal among these are the University of Miami's Lowe Art Museum and the private Metropolitan Museum and Art Center, both in Coral Gables, and the Bass Museum of Art of the City of Miami Beach.) The report suggested that the new museum's program audience should include tourists, blacks as well as Latinos, core-city residents, and would not, therefore, duplicate other area museums' activities. In particular, since Miami hosts thousands of summer and winter visitors, a central public-oriented facility in the City of Miami was seen as a major tourist attraction. Evaluative rankings of a number of alternative locations, including the downtown Government Center, were provided in this study.

The Cultural Center site selection decision in 1976 discounted traditional park/waterfront serenity in favor of potential visitors, since Government Center perimeters include 15,000 employees, 18,000 visitors per day, and 40,000 daily transit passengers using the new rapid transit system station—a substantial downtown Miami market for culture.

A County Council of Arts and Sciences was soon formed to serve as an organizing committee for the cultural complex. By 1978: Carl Weinhardt, Director of Vizcaya, was appointed Project Coordinator; Hoving was retained as a planning consultant; Johnson and Burgee (with Connell, Metcalf and Eddy) had been selected and had achieved approval of their Cultural Center design, and Geddes was retained as the Downtown Government Center master plan consultant. (The two architects were separately selected under competitive state-mandated processes (request for qualifications) similar to the Federal "Brooks" legislation. Finalists for the Cultural Center commission included José Luis Sert and Edward Larrabee Barnes; while the top master plan contenders involved John Beyer and John Johansen. In the fall of 1979, the county sold the first bonds to include Cultural Center funding. Jan van der Marck was appointed Director of the Center for the Fine Arts in early 1980, taking charge shortly before the ground-breaking ceremony.

The Government Center will include Miami's tallest building, the new Dade County Administration Building, designed by Boston's Hugh Stubbins, and is to be unified by the major design element of a 10-acre rectangular urban park proposed by Geddes, and currently being programmed and designed in detail by landscape architects Sasaki Associates, Inc. (Finalists for this

commission included Edward D. Stone, Jr. and Burle Marx.) Architect Steve Little is coordinating the overall Government Center for the County. The \$30.9 million Cultural Center (including interior furnishings) at the south end of this park consists of three harmonious podium-mounted mid-rise buildings totaling 377,000 square feet in floor area and defining an elevated plaza. The difference in the size of the three institutions is visually represented: it is evident that the 37,800-square foot art center is the smallest element.

Johnson's unexpected use of "Mediterranean" precedents was heavily criticized by some prominent Miami architects, although his use of "Keystone," a unique local coral limestone, was praised. (There are a number of south Florida antecedents for the Mediterranean stylistic approach, including the Coral Gables Biltmore Country Club of 1925 by Schultze and Weaver, currently housing the Metropolitan Museum and Art Center.) It was also evident that Johnson's use of quality detailing and materials would reestablish the level of investment in public buildings present in older local structures. In addition, the Cultural Center budget includes 1 1/2% for a work(s) of art—perhaps a large plaza sculpture—and decision-making processes in this regard are under way.

Jan van der Marck characterizes the Cultural Center as a "hall for books, a temple for history, and an agora for art." Though he has made a few changes to the result of the Weinhardt/Hoving/Johnson input on the Center for the Fine Arts, he feels that no major oversights occurred and that, in fact, the facility will be operationally very good for either one large exhibition or for two concurrent medium-sized shows.

The Center for the Fine Arts will primarily originate and host traveling exhibitions, sponsor films and lecture programs relating thereto, and initiate community outreach among local artists and the general public. It is an agency of the Dade County government (reporting to the County Manager), the County bears continuing staff and operational costs. Van der Marck credits the Dade County type of strong citizen support evidenced on his Boards—knowledgeable in the arts and possessing qualities of political leadership—as essential in providing the basis for the necessary objectified input of museum professionals in the building and management planning processes. (For example, the Art Center Board of Governors—responsible to the Dade County Commission—is chaired by Harry Hood Bassett, a

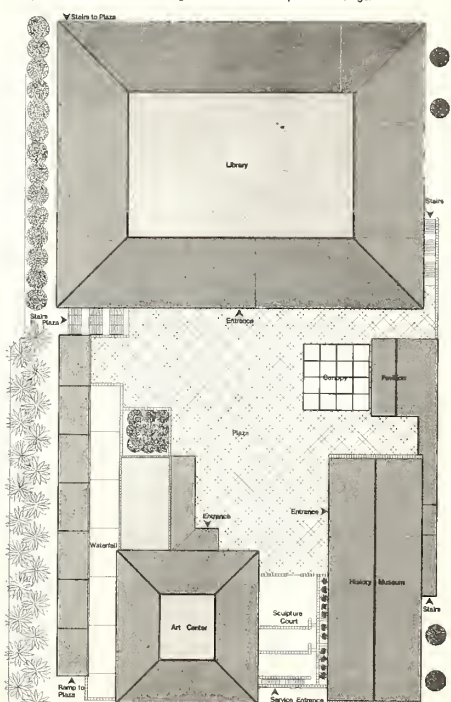
leading banker and arts patron whose wife, Florence Knoll Bassett, is an internationally recognized furnishings designer who recently served on the NEA Council.) Leading citizens also comprise the Board of Trustees of the Center for the Fine Arts Association. This group will begin their membership campaign next year prior to the opening, and will approve exhibitions jointly with the Commission-appointed Board of Governors. They expect to generate about one million dollars to support the first year's exhibitions. Following through on the excellent beginnings designer Massimo Vignelli has been retained in cooperation with NEA to advise on the overall graphics and exhibit installation criteria.

The cost of insurance is a principal problem for traveling exhibitors, and its resolution is essential for an art center solely dependent on such material. Florida has just become the first state to significantly reduce this burdensome cost. Van der Marck proposed the State Art Indemnity Act (introduced and passed by a nearly unanimous vote of the legislature and signed by the Governor on July 1, 1981), which is patterned after the Federal program that only assists the use of international exhibits. Under the new Florida law, the local museum will provide the first \$25,000 of insurance on domestic exhibits and the state will provide the remainder up to \$1 million. The spring 1983 premier exhibition at the Center for the Fine Arts will probably include works worth a total of \$100 million, and the insurance premium savings as a result of this new state law are expected to be \$144,000 on this exhibit only!

The two-month initial exhibition, "In Quest of Excellence," will feature principal works from over sixty major American museums, showing the extraordinary quality, scope and support related to their development.

While Center construction proceeds rapidly, concerned thought is being given to two issues. The first relates to the absence of residential buildings and other planned evening activity foci in the general downtown area of the Cultural Center, leading to several real or perceived problems (including security) which could have been handled with significantly detailed planning. The absence of formal dining facilities anywhere in the complex is also troublesome and in spite of overtures no plaza restaurant is yet in sight. The fact that these urban design matters have been recognized while there remain significant opportunities for ameliorative planning and implementation bodes well for artful activity. □

Dade County Cultural Center. Plan showing relative sizes of component buildings.



Los Angeles

American Film Institute West Finds New Home

Joseph Giovannini

From its opening in 1967, the American Film Institute West (AFI) occupied Greystone, one of the finest residential structures in Beverly Hills. Built in 1923 by Reginald Johnson for Los Angeles' premier oil family, the Dohenys, the mansion overlooks the entire Los Angeles basin, and its grand, Tudor Revival structure dominates the spacious, landscaped grounds. Its lavish interior includes a ceremonial staircase and baronial halls, all still elegantly furnished. The social elitism implied by this architecture may have misperceived a working institution like AFI, but at \$11 year, Greystone was not an issue until AFI started to outgrow it; eventually, offices were shoehorned into halls, closets and bathrooms; administrators occupied servants' quarters; and many programs could not be held at Greystone but were distributed instead throughout Los Angeles.

When Robert F. Blumof became the director of AFI West in 1977, he realized that AFI would need larger, more accommodative quarters. Blumof began devoting about fifty percent of his time trying to locate AFI. Originally he was hesitant to leave Beverly Hills because the Institute and Beverly Hills had enjoyed a good working relationship. A location near existing movie and television studios was desirable but not necessary since AFI (funded by the NEA and corporate, institutional and private sources) is not a studio adjunct.

One Saturday, reading the morning paper, Blumof learned that Immaculate Heart College was closing: 70,000 plus square feet in three existing buildings; a hillside campus in East Hollywood; 8.6 landscaped acres. The directors of the Catholic girls college wanted to sell to an institution that would respect the old campus and continue their strong arts program. Preservationists were worried about the campus's two California Spanish-style buildings, and Hollywood citizens wanted to maintain this cornerstone site, a green belt that defines the northeast edge of Hollywood.

The American Film Institute—a Federally-supported organization with local "industry" roots—seemed a worthy successor, and one with good intentions. The move was also appropriate because this section of Hollywood had cradled the Hollywood film industry: Cecil B. de Mille's house is close by, as is the garage in which Walt Disney first set up an animation studio.

AFI determined the campus's suitability and began fundraising. On August 29, 1980, AFI's \$4.9 million bid was accepted.

It was a natural match: here, at last, were the institutional spaces AFI needed all along—classrooms, seminar rooms, offices, a large library and an auditorium. Furthermore, the Immaculate Heart campus, while a prestige site in a quiet location, is at the crossroads of two important commercial arteries, Franklin and Western, and is between the Hollywood and Golden State freeways. Freeway accessibility is important in Los Angeles for the students, the faculty, the public, and for out-of-town visitors. There are even buses along Western and Franklin.

Since the campus had to be adapted to AFI's needs and since AFI had previously worked with architect Hardy Holzman Pfeiffer on AFI's theater in Washington, AFI contacted HHP again. The New York firm proposed an interior reorganization and remodeling, and on the basis of this proposal and their performance in the Washington theater, HHP was hired. No wide architectural search was conducted, either locally or nationally; local architects wondered, but not vociferously, why HHP was receiving its second major institutional commission in Los Angeles in several months (the first being the highly sought-after modern art gallery addition to the Los Angeles County Museum of Art). Michael Ross Associates were chosen as the correspondent architects in Los Angeles.

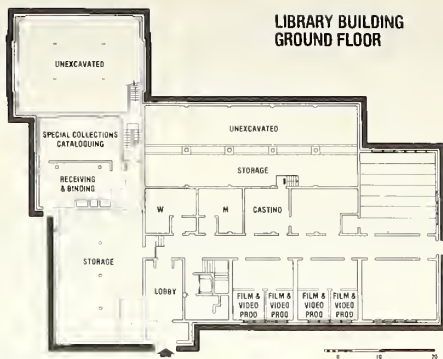
There was never any question of demolishing the three existing campus buildings, not even the innocuous box at the top of the campus. HHP approached the exteriors of the Spanish buildings with a restoration attitude. The principal administration/classroom building is a three-story Spanish

structure with double-loaded corridors built in 1929. Its interior required extensive reinforcement to bring it up to current earthquake-resistant standards. The second building is a 1947 Spanish-modern hybrid. The library has been named for Louis B. Mayer, and the administration building for Warner Communications, both major contributors. The third building offers little more than square footage under a roof: a stud-and-stucco box with a rabbit-warren interior.

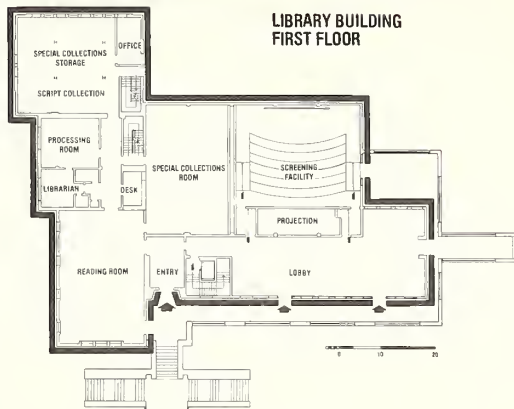
Although the two main buildings are not designated historic monuments, their Spanish cast gives the campus a stylistic theme which HHP is respecting. Plans call for interior renovation only, and eventually some landscaping. The renovation will be done in four phases, the first of which will be finished this fall, and the others as the flow of funds allows. There will not be any new buildings. Jean Firstenberg, National Director of AFI, maintains that though the phased construction may be an inconvenience, it also allows AFI to become familiar with campus operations and to make changes in the plans as needs become apparent. A hundred AFI students will begin classes this fall at their new campus. The fate of Greystone and its valuable grounds has not yet been determined, and remains a concern.

Much of the renovation so far has simply been clean-up: fresh paint (Navajo white), refinished floors, etc. However, by the fall, work should be completed on a circulation and entry core at the center of the Warner building. This core penetrates three floors, giving visual (and psychological) access to spaces that in the old Spanish scheme were stratified. The visual core is also a poured-in-place concrete structural core that reinforces part of the building against earthquake. Eventually its spatial openness will extend into the wings, where the double-loaded corridors will be expanded and contracted to give more spatial variety. The architects will continue the Spanish motif on the interior with tiled floors and wainscoting, but otherwise new interior construction will generally have no more imagery than undecorated sheetrock allows. Pipe railings edge balconies, allowing visibility across the core, and there will be an occasional exposed duct typical of HHP's trademark style.

The only other major interior alterations are the screening rooms, which must be carved out of small spaces or adapted from larger ones. HHP is stripping the existing auditorium of its proscenium stage and decorated vault for a 350-seat screening room;



LIBRARY BUILDING
GROUND FLOOR



LIBRARY BUILDING
FIRST FLOOR

and the architects are subdividing the larger of two library reading rooms for a 150-seat screening room. In the latter the architects are encasing Spanish trusses in the necessary fire-rated materials. One regrets the loss of existing interior decoration in both the auditorium and the reading room, but hopes that what replaces it will be a modernist equivalent, perhaps better. Elsewhere, the architects are keeping the Spanish lighting wheels and the substantial 1920s bathroom fixtures. For this project HHP has had to limit its architectural images: there will be interior excitement, especially at the core, but not the assertive mélange of elements that has characterized much of their interior

work. The new campus will give AFI more than twice the space it had at Greystone, with a greater ratio of net usable space. Firstenberg expects that the new campus will enable a public forum on film, public access to the library, and more open-to-the-public screenings by independent filmmakers. There are 17,000 AFI members in Southern California. Classes, screening rooms and seminar spaces were distributed throughout the campus so that as the students follow their schedules, their movements will encourage the interaction that was lacking at Greystone. AFI's future success seems assured in their new home. □

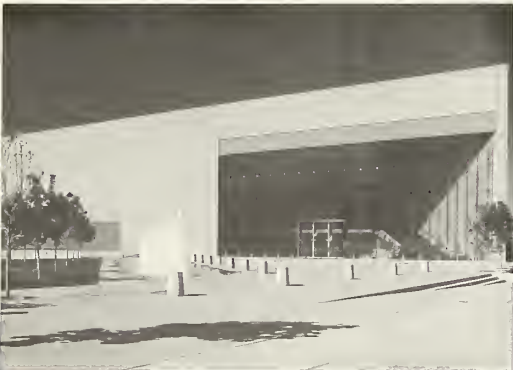
East elevation of the Library building on The American Film Institute's new Los Angeles campus (formerly the library of Immaculate Heart College). Renovation architects: Hardy Holzman Pfeiffer Associates, New York City.



Salt Lake City

Multipurpose Hall Rejected, Symphony Gets Its Own Home and Capitol Theater Houses Opera, Dance and Theater

Linda R. Edelstein



Symphony Hall, Salt Lake City, Utah. Main entry with four-story glass lobby well showing off the grand staircase and gold-leafed floating bridges. Architects: Fowler, Ferguson, Kingston and Ruben. Designed strictly as a concert facility, the Hall has no proscenium curtain, stage house, or other theater trappings.

Utah's 1979 Symphony Hall inauguration marked the "greatest single cultural achievement in Utah's history"—the development of an \$18 million Bicentennial Arts Center complex in downtown Salt Lake City. Financed by state and local funds, the complex is composed of three separate facilities: the acoustically acclaimed Utah Symphony Hall, the Salt Lake Art Center and the renovated Capitol Theater for the performing arts.

The pursuit of a permanent home for the Utah Symphony provided the impetus and momentum behind the Center's realization. The need for such a concert hall had long been recognized but was not actively promoted until 1961 when it was packaged with a civic auditorium/sports arena (a common approach to arts planning in most U.S. cities) proposed by Salt Lake County and City Planning Commissioners. Their feasibility study, entitled "The Missing Link," insisted that Salt Lake City's downtown revitalization and role as regional center in the intermountain West depended on capturing a larger share of the national convention and tourist industry. This economic development strategy included a 2,500-seat multipurpose concert hall primarily for the Symphony but also for drama, dance, and opera. Another plan formulated one year later by downtown business leaders and the local AIA chapter reinforced these concepts and gave more definition to what eventually became the Salt Palace Convention Center, built in 1968. Although originally included in the Convention Center plans and voter approved in the subsequent Salt Palace bond election, the concert hall was regrettably deleted as cost overruns created a monetary shortfall and precluded its construction.

Ironically, this setback turned into expanded opportunity a few years later when Utah began a patriotic self-examination dedicated to making the "Bicentennial Center for the Arts" the central focus of Utah's 1976 tribute.

When expectations of large Federal Bicentennial grants to each state dissipated in 1973, the Utah State Legislature appropriated \$6.5 million for the Center, contingent on matching funds being raised by December 31, 1975. The required balance of \$8.7 million was obtained when Salt Lake County voters passed a bond election in the record December 16, 1975 turnout. This occurred despite the defeat of an earlier \$49.5 million County bond election for recreational facilities, including the concert hall, and an economic recession year during which 93% of all bond elections held throughout the country failed.

This bond election's success can largely be attributed to a professionally staffed promotional campaign backed by the state's most powerful community leaders. A grass roots network mobilized voter support using

such tactical strategies as door-to-door canvassing, telephone call barrages, advertising, literature distribution, public meetings, and extensive mailings. Official Mormon Church support for the Symphony, considerable throughout the years, was highly visible. Local media were unified in the project's endorsement and took an active role (in fact the Bicentennial Arts Center Committee chairman published one of the city's two major newspapers). Downtown stores and banks made their telephones available to campaigners in the evenings and a cab company even lent several minibuses to shuttle voters to the polls. The victorious two-month effort cost \$40,000, raised through private donations.

The \$10 million Symphony Hall is situated on the northeast corner of the Salt Palace Convention Center block, just west of Salt Lake City's downtown core. The land on which the Hall and adjoining Art Center gallery sit, as well as adjacent parking, was donated by the Mormon Church and reduced the project's cost considerably.

Exhibiting a formal monumentality characteristic of contemporary civic architecture, Symphony Hall is a massive wedge of brick and glass strongly based on a triangular geometry. Recessed from the corner of an angle, the building successfully echoes historic Mormon Temple Square and achieves the intended design relationship between the Center and its view to the east. The Hall also symbolically recognizes the Salt Lake Tabernacle, provided rent-free to the Symphony by the Church for 32 years until increasing scheduling demands for religious activities forced a discontinuation of the liaison, creating additional pressure for construction of the Symphony's own home.

The main entry is the cynosure of the building. It provides a coolly dramatic contrast between the plain brick exterior's powerful solidity and the glittering transparency of the four-story glass lobby wall with its view of the grand staircase and gold-leafed floating bridges. Preceding the entry is a large concert plaza accented by a linear wall-of-water fountain highlighting the structure's angularity and defining the plaza's edge. On the other side of the fountain, a bank of maple trees forms a transition to the highly successful sunken sculpture court outside the lower level of the Salt Lake Art Center, the second facility in the cultural triad. The recurrent triangular form of the gallery is juxtaposed to Symphony Hall on the southeast and connected solely by an enclosed walkway on the second level. This space was initially programmed for inclusion in the concert hall until functional divergences necessitated its physical separation. The Salt Lake Art Center, Utah's first public art gallery organized in the 1930's, moved from its cramped quarters near the University

of Utah to its new location in 1979. Visual arts supporters contend that "the addition of this major art center to the city and the state constitutes one of the most important hopes for the visual arts in Utah."

The award winning Symphony Hall/Art Center was designed by the Salt Lake architectural firm of Fowler, Ferguson, Kingston and Ruben. Their design approach has been described as "exclusive," showing greater consideration for an abstract image (triangularity) than with problem-solving or function. While some internal circulation problems exist, it is this well-executed commitment to a clean geometry that imparts a restrained excitement to the building.

The procedures used in awarding the Symphony Hall commission reveal the conservative nature of the architectural selection process in Utah. It can be characterized by consistent use of the conventional "closed final interview" method whereby architects are screened by in-house committees on the basis of past accomplishments, a strong bias towards patronizing local architects, and the rarity of design competitions (the last one was held for the Utah State Capitol in 1912). Although internally pressured to hold a design competition for Symphony Hall by the Center's Design Subcommittee, the Salt Lake County Commission rejected this recommendation citing higher costs, time delays, and loss of design control. Instead, invitation letters were mailed to each Utah-registered architect. Of the twenty firms that responded, Fowler, Ferguson, Kingston and Ruben was selected after personal interviews and an evaluation of professional qualifications, experience, and performance. Georgius Y. Cannon, FAIA, known as the dean of Utah architects, was recruited from retirement not only to advise the Center's Planning and Construction Committee on architect selection but also to write the architectural program for all three arts facilities. Local arts organizations were encouraged to submit their planning and design suggestions for consideration early in the programming stages.

Many experts rank Symphony Hall's acoustical excellence among the great concert halls of the world. The Utah Symphony claims the Hall has fulfilled their highest expectations. Its young reputation has been reaffirmed by many a guest conductor and visiting orchestra. Especially satisfied is the man responsible for the Hall's sound—Columbia University's renowned acoustician, Dr. Cyril M. Harris.

Dr. Harris is also credited with the important contribution of having "changed the course of the entire project at a crucial juncture." The conceptual shift from one multipurpose arts facility to the superior two-hall plan occurred after Center planners contacted Harris in 1975 on the recommendation of Maestro Maurice Abravanel. At that time he declined the offer to engineer the hall because of his philosophical opposition to multipurpose cultural facilities. Due to specialized design characteristics required for each function, Harris explains, "multipurpose auditoriums that serve a variety of functions can never be more than a poor compromise acoustically." He suggested that a new hall be designed specifically for the Symphony and that the Committee search for an existing fine old theater to adapt to the needs of drama, dance, and

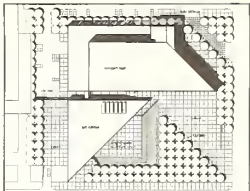
opera. Harris' retention as acoustical consultant was secured only after Center planners took his advice, committed themselves to the uncompromising goal of obtaining the highest degree of acoustical quality for the Symphony, and discovered the potential of the nearby Capitol Theater. Another factor in the two-hall plan's acceptance was cost—projected at \$1 million less than a single multipurpose facility's construction.

Acoustical parameters mandated much of Symphony Hall's design. Harris diverged little from the traditional, time-tested prescription he employed so successfully in Minneapolis' Orchestra Hall, Washington D.C.'s Kennedy Center, and New York's remodeled Avery Fisher Hall. His formula defines the maximum seating capacity, the rectangular ("shoe-box") shape and volume, wood and plaster materials, specific interior surface irregularities, balcony depth, and noise control.

Symphony Hall's auditorium is a 160' long, 90' wide, 55' high, foam-wrapped box enclosed within the building's outer shell to achieve acoustic insulation and noise control. It contains 2,808 seats divided between the main level and three shallow balcony tiers (this lack of depth allows uniform sound quality for audiences below). Designed strictly as a concert facility, the Hall has no proscenium curtain, stage house, or other theater trappings. Harris advocates wood and plaster because of their optimal acoustical characteristics. Elaborate interior ornamentation in earlier historic halls is recreated in Symphony Hall through a variety of unevenly spaced wall and ceiling panels. Even the six crystal-laden chandeliers contribute to this essential sound dispersion. The chair fabric and seat construction were tested for one year in order to achieve a successfully tailored acoustic solution. Since the oak stage platform and auditorium floor are connected over an air space, they act as a sounding board, often enabling the musicians and audience to feel the music through their feet.

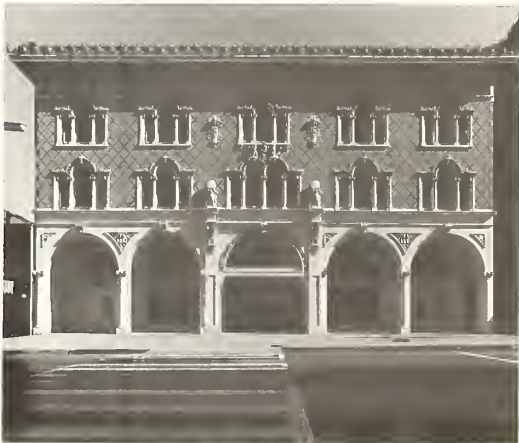
Two unusual features are the Hall's continental seating (no aisles, seats approached only from the ends of the rows) and the balcony's diagonal seat orientation: the audience faces the orchestra, an improvement over the balcony seat arrangement in both Minneapolis and Lincoln Center where these seats face the wall opposite. Harris judges the Hall as "one of the finest" with clarity

Continued on next page



Utah Symphony Hall and Salt Lake Art Center, Salt Lake City, Utah, 1978. Site plan. Architects: Fowler Ferguson Kingston Ruben.

Below: The Capitol Theater, Salt Lake City, Utah. Architect: Albert G. Lansburgh, 1913. Restoration architect: Steven T. Gaird has removed metal tacking to reveal polychromatic terra cotta detailing.



and full sound, two qualities which don't always co-exist. According to the musicians the way in which they are able to hear themselves and each other is most exciting.

A great architectural critic aptly described the relationship within the design team: "Architecturally, there is a price to be paid for the acceptance of the Harris formula, since it dictates such items as function, shape, materials, capacity and cubic footage as well as the type of musical experience shared by the listener. . . . In essence, the hall becomes the total domain of the acoustical consultant, while the architect attends to other aspects of the program."

The old Capitol Theater's \$4.5 million renovation, accomplished under the direction of architect Steven T. Baird, is the third component in the Bicentennial Center for the Arts. It provides a prestigious residence for Utah's Ballet West, Repertory Dance Theater (now threatened with extinction), Ririe-Woodbury Dance Company, and the Utah Opera Company.

Listed in the National Register of Historic Places, the highly ornate building originally opened as the Orpheum Theater in 1913, part of a national theater chain catering to the vaudeville circuit. Misguidedly "modernized" in its declining years as a movie house, the theater's front elevation had been partially hidden by rust-colored metal facing. The metal's removal once more revealed the original Italian Renaissance facade's exquisite ornamentation and fantasy. The polychromatic terra cotta detailing's accurate restoration was facilitated by the original drawings' discovery in the manufacturer's vault in California.

Substantial lobby changes were made to provide a more fitting ceremonial space as well as room for two box offices. Retail stores flanking the main floor theater entrance were removed to accommodate the arched entry.

Replacing the original undersized stage in the rear of the building was the most major undertaking. The present stage house and orchestra pit are entirely new structures which necessitated the proscenium arch's redesign. The stage and stage opening were enlarged with the height raised to eight stories. The rebuilt orchestra pit was expanded to hold 100 musicians. Mechanical and technical systems are also new.

Plans for the 1,942-seat Capitol Theater were unfortunately scaled down when budgetary problems surfaced. Rehearsal studios were reduced from seven to four and a proposed fourth floor was eliminated. In addition, an adjacent building essential for office, studio, and costume space could not be purchased, creating a tricky stage access problem. Disappointed dance groups left that professional design and technical consultation during the budgeting stages could have avoided these problems. Insufficient funding had also caused the omission of a rehearsal stage in Symphony Hall.

The Capitol Theater is a vast improvement over the dance companies' former Utah facility where the stage was 2-1/2 times smaller, preventing Ballet West from developing a repertory season, and Broadway shows from being staged.

Utah is reaping its rewards from the new Bicentennial Center for the Arts. The arts experience—programs, performances, and all types of cultural offerings—has been expanded for both Utah artists and audiences alike. As a prestigious physical manifestation of Utah's arts, the Center makes a conspicuous statement about their importance to the state's residents. This heightened visibility fosters increased awareness and exposure which will help to further the arts in Utah.

In Salt Lake City, as in other U.S. cities, the arts are helping to activate downtown areas. Residential growth is a high priority for Mayor Ted L. Wilson. Significantly, the Center is one of several cultural amenities being used as a marketing tool by a local developer to promote downtown living (a pioneering effort in this city). In addition, the Utah Arts Festival, the only statewide, state sponsored arts festival in the United States, is now held on the Symphony Hall/Art Center grounds.

The Salt Lake area has long enjoyed a reputation for surprisingly strong public support for the arts; it has a disproportionately high number of diverse and distinguished arts groups when compared to its small population base. The Bicentennial Center for the Arts at long last provides Utah with superlative facilities commensurate to its tenants' recognized caliber. The heart of this Center, Symphony Hall, stands as the "cultural beacon" of Utah's pride and public commitment to the arts. □

Buffalo

Downtown and Theater District Planning Linked

Alfred D. Price



Shea's Buffalo Theater, architect George and C. W. Rapp, 1926. Restoration architect: Curt Mangal, 1976. View of music gallery used for infirmarium entertainment.

Plans for the revitalization of Buffalo's downtown Theater District began over a decade ago as part of a major planning study entitled, "Buffalo, The Regional Center, A Comprehensive Plan for Downtown Redevelopment." This 1971 report, prepared by the firm of Wallace, McHarg, Roberts and Todd, set the stage for both public and private sector reinvestment downtown. The plan yielded significant and visible results in a relatively short period of time.

In 1977, then Mayor-elect James D. Griffin began formulating his community economic development strategy. He and his senior advisors determined that it would be wise to concentrate the use of scarce resources in a few major projects. Area business leaders asked that several blocks of downtown property along Main Street just north of the Central Business District (CBD), historically the locus of theater, vaudeville, musical and later cinema activity, become a potential target of redevelopment efforts. Upon Mayor Griffin's initiative, the School of Architecture and Environmental Design of the State University of New York at Buffalo was invited to assist the city's Community Development staff by producing a comprehensive redevelopment plan for the city's Theater District.

That plan, submitted formally in July of 1978, enjoyed broad popular support, and from its inception received priority attention from the Mayor. Its success is attributable to several factors. First, its goals were clear and simple.

- In economic terms: to get idle property back on the tax revenue rolls; to create new jobs; and to complement other economic development activities in the CBD by enhancing consumer opportunities.
- In social terms: to enhance the cultural life of the community; and to create a

regional and tourist attraction.

- In physical planning terms: to restore the visual attractiveness of downtown; to preserve major components of the city's architectural heritage; and to construct public improvements which will increase pedestrian convenience and visual interest throughout the district.

Second, the redevelopment plan was formulated openly with ample opportunity for public and interest group participation in the decision-making process. The planning team established several large, representative advisory committees, and provided technical assistance to businesses and to theater operators in the heart of the district. In addition, a Theater District Association was formed to influence planning decisions.

Third, the City of Buffalo accepted the plan's recommendation to form the Upper Main Street Development Corporation, a not-for-profit agency through which public sector decisions could be considered and executed on the city's behalf. As evidence of the city administration's interest in and commitment to the project, both the Mayor and his Commissioner of Community Development served as members of the Board of Directors of the corporation. Community interest in the project was so widespread, and the planning process so open, that a synopsis of the planners' final report was reprinted by the city in a twenty-eight page newspaper format edition for public distribution.

Buffalo's Theater District covers 106 acres of downtown land, immediately north of the CBD. It was expected that the district's planning would be reinforced by adjacent new developments: the convention center and new hotel, the residential and commercial development of the waterfront, and the

Main-Genessee Street hotel and office complex comprising three new buildings.

The most critical linkage between the Theater District and other new development is the Light Rail Rapid Transit System, originally envisioned as a full length subway tunneling limits and geological subsurface features required changing the system to an underground trolley, surfacing via a portal, and continuing along the centerline of Main Street throughout the entire length of downtown in an open-air landscaped mall. The first stop within the surface portion of the transit line, which connects the populous northern suburbs to downtown, will be Theater Station. Originally, the Theater District was not thought to be the optimal location for the portal; however, later the state planners responsible for transit operations determined it to offer the best potential for capturing the economic benefits of transportation and land-use interaction.

Within this one block of historically significant real estate—with an architectural style characteristic of Main Street USA, circa 1900, and punctuated with at least one theater whose Tiffany-designed interiors have federal historic register status—the city decided if had the greatest chance of developing one of New York State's first "urban cultural parks."

In contrast to most state parks (large tracts of rural real estate surrounding natural wonders, such as the Adirondack Park, the Gorge at Perry, N. Y., and Niagara Falls), New York's urban cultural parks were intended to celebrate cities.

While the state has not yet approved the Urban Cultural Park system, the prospects of unanticipated, non-local financing gave the urban design team the opportunity to consider embellishing the original plan. Covered pedestrian passageways leading from parking lots into the heart of the district were laid out. Public educational displays, dubbed "memory walls," were planned as graphic presentations of Buffalo's lively and colorful past. Theatrical night lighting was designed for public spaces and for the transit line's Theater Station stop, and locations for theater-related environmental sculpture have been identified.

Despite the fact that state approval of the Urban Cultural Park system is still pending, the city has already committed funds to the district. The city spent \$770,000+ on the Shea's Buffalo Restoration, 1978-80; \$500,000+ on the Studio Arena Theater Renovation, 1978-79; and contributed \$115,000 to the Center for Theater Research, 1979-80. During the same period, private sources spent more than twice the city's total sum to construct a multiscreen movie house, and more than half a dozen Class A restaurants.

In addition, construction is already under way on Theater Place, a \$3.3 million adaptive re-use scheme. When completed, this publicly financed structure will accommodate through-block pedestrian passages, covered outdoor performance areas, an interior atrium surrounded by shops, a major entertainment nightclub, office space for arts-related organizations, and rent-controlled residential units intended for occupancy by local and visiting artists.

Developers are currently studying one additional building of major historic and architectural significance—the Market Arcade building (a miniature version of the Burlington Arcade in London). By 1982 or '83, the Cultural District is expected to generate a total of \$7.4 million in new, private capital investment in the heart of the area, with an additional \$15.5 million elsewhere throughout the 15-block, 10-acre district. Benefits estimated from the cultural district's development include: 550 construction jobs and 850 new permanent jobs, and the city expects nearly a half million dollars per year in revenues from property taxes.

Despite the fact that the ambitious master plan of 1978 has not yet been fully implemented, the Shea's Buffalo is handling a new season of Broadway musicals, and the Studio Arena, Buffalo's noted regional repertory theater, is enjoying the most heavily subscribed season in its history. The State University of New York at Buffalo has located its Center for Theater Research in the heart of the district, and this past season was host to the world premiere of Samuel Beckett's newest play.

It may be fanciful, nearly a century later, to recall Daniel Burnham's prescient admonition: "Make no small plans. They lack the power to stir men's blood." But since one of his architectural firm's most famous turn-of-the-century buildings is just down the mall from Buffalo's Theater District, perhaps, somewhere, he's up there smiling at us. □

Portland, Me.

Large Museum Addition Also Revitalizes Town Square

Edgar Allen Beem

"Architecture is 90 percent logic and 10 percent invention," says Henry Nichols Cobb, a senior partner in the firm of I. M. Pei & Partners and designer of the new expansion wing to the Portland (Maine) Museum of Art.

The addition of a major gallery wing to the small museum was prompted by industrialist Charles Shipman Payson's gift in 1978 of 17 Winslow Homer paintings. In addition to the Homer collection (valued at roughly \$6.4 million), Mr. Payson provided \$450,000 to fund the initial feasibility study and to acquire the site.

Logic dictated the site chosen. The Museum already occupied three buildings just off Congress Square in the heart of the city's shopping district: the McLellan-Sweat House (1800), the Charles Quincy Clapp House (1832), and the L. D. M. Sweat Memorial Gallery (1911). The natural direction for major growth was toward the square, which meant razing the Libby Building (1897), an office building which had originally been built as a YMCA.

There was some opposition to the demolition of the Libby Building, but such opposition was not motivated by the building's historical or architectural merits but by the fact that it was a familiar local landmark.

Earle G. Shettleworth, the director of the Maine Historic Preservation Commission, points out that the Libby Building was a typical late-19th century office building, had a wooden frame and that a large structural fault in one wall had been discovered. These factors among others made adaptive re-use of the existing building impractical.

Perhaps it is poetic justice that the building which came down to make room for the museum expansion had itself replaced the Matthew Cobb House (1801), the home of Henry Nichols Cobb's great-great grandfather.

Subsequent to his initial gifts of the Homers and the seed money, Charles Shipman Payson donated \$5 million toward construction and an additional \$5 million by way of an endowment. The estimated cost of the new wing is \$9 million, with the entire project, including the renovation of the McLellan-Sweat Mansion, ticketed at \$11.6 million.



Drawing showing section through museum addition, Portland, Maine, 1981. Architects: I.M. Pei & Partners.

In addition to Mr. Payson's philanthropy, the Museum has benefited from a \$2.3 million Urban Development Action Grant (UDAG) which was part of a \$7.3 million package for the revitalization of Congress Square. The Museum was also awarded a \$300,000 Challenge Grant by the National Endowment for the Arts and has been pursuing a vigorous fundraising campaign with an estimated \$1.8 million to be raised before the new wing is opened in 1983.

"The city is extremely enthusiastic about the new museum for a number of reasons," says Portland Mayor Pamela Plumb. "Not only is it providing us with a cornerstone for the UDAG grant, but it will assist the revitalization of the entire Congress Square area. Furthermore, it is going to provide Portland with an art museum of national rank."

An architect selection committee, with the aid of professional consultants, sought to identify the best qualified architects in the museum design field and then sent out feelers to test interest in the Portland project. A select group of interested candidates was asked to submit proposals. At no time, however, was the process considered a competition. "Competition was inappropriate for this project," says Museum Director John Holverson, "for the simple reason that we wanted the very best possible." But the selection of I. M. Pei & Partners and Henry Cobb came as no surprise to anyone; the

I. M. Pei office had been Charles Shipman Payson's first choice from the very beginning.

The three primary constraints on Cobb's design were 1) the need to maintain height on the Congress Square front, 2) a concern for the integrity of the existing 19th century structures, and 3) a cramped urban building site.

Mr. Cobb stated, "Our solution proposes a stepped building form which, while presenting a bold, unified, large-scale facade to Congress Square, nonetheless grants primacy to its smaller scale neighbors within the Museum precinct." The stepped building form means that the new wing will fall away in stages as it approaches the existing buildings. A four-story wall serves to enclose Congress Square just as the Libby Building had. Human scale is preserved at street level through the use of repetitive post and lintel arches which form an inviting arcade. However, as the facade rises from the street, the scale becomes more grand.

To gain height above what was functionally called for, Mr. Cobb topped the facade with a series of circles, their upper halves open to engage the sky. These circles caused a fair amount of controversy when the design was first unveiled in April, 1979. Detractors and critics called the circles "offensive," "inappropriate," and worse. The artificially extended facade was compared to the false fronts of Western boomtowns. But

opinion seems to have modified in the past two years. Critic John Calvin Stevens, II, AIA, grandson of the developer of the American shingle style, notes that "the four circles add lightness and an impression of lift, but they are a radical departure from anything around town. I did approve the design, but considered it inappropriate. However, I have since modified my views: I have no quarrel with the circles, but they are going to be unusual." John Holverson believes that the negative reaction to the facade was a problem of visualization: once the building is a reality people will be able to see how the circles work and will become comfortable with them.

Careful attention has been paid to the vernacular architecture of Portland. The city's predominant aspect is 19th century brick trimmed in granite and so the new museum wing will be constructed of unpainted waterstruck red brick and Canadian granite trim (lintels, sills, stringcourses and copings). "The facade has vernacular materials used in very traditional ways," explains Mr. Cobb; "but the idea is not to imitate, rather to extend the use of traditional materials in a way that gives new life to the vernacular."

Linear detailing aligns the Congress Square facade with the neighboring Greek revival, colonnaded facade: the Museum's semi-circular incisions continue the columns' rhythms. The expansion also allows the Queen Anne-style circular clock tower across the street to continue to dominate the square.

The interior's flexible grid employs 20' x 20' x 12.5' units of gallery space and 20' x 7.5' x 12.5' interstitial spaces. Interior walls will be of relatively inexpensive sheet-rock.

"The building is very simple, even austere inside," says Mr. Cobb. "The interior is flooded with daylight and the combination of light and space is more important than having rich materials on the walls."

The purity of the internal space is calculated to grant primacy to the works of art. To take advantage of Maine's special light, Mr. Cobb uses clerestory domes, and octagonal ceiling lanterns: fixed louvers will diffuse available light throughout gallery spaces. A full-scale wooden mock-up of a gallery unit with clerestory dome was constructed adjacent to the building site in order to test and study the unusual lighting arrangement.

This kind of attention to detail characterizes all aspects of the project. For example, Mr. Cobb commissioned a large rendering of the facade to show every brick: fine masonry work will be crucial.

Asked whether the clerestory domes might be adapted to solar heating, Mr. Cobb pointed out that passive solar heating is proscribed in an art gallery because direct sunlight is damaging to works of art.

Had there been no budgetary restrictions, the only changes John Holverson could imagine would have been cosmetic—richer materials on the walls, or an all-granite building. But Henry Cobb says that "a building is of a piece; it is a composition. Had we been able to afford rich fabrics or wood paneling we undoubtedly would have had a different building." "Despite budget," says Holverson, "Portland is getting a building that will have international repute by the time it opens. It is a remarkable design solution."

Drawing of museum addition's facade, 1981, Portland, Maine. Architects: I.M. Pei & Partners. Drawing shows relationship new facade would have to other buildings on Congress Square.

Inset: Museum addition by I.M. Pei & Partners to three museum-occupied buildings: the 1911 Sweet Memorial Gallery and two historic houses, Portland, Maine, 1981 model shows new building facing Congress Square, new building steps down as it recedes from Square to align with older houses.



Gainesville

Former Federal Building Restored and Recycled as Hippodrome Theater

Jeri Hamilton

Gainesville, Florida, had been going through a metamorphosis: people and retail establishments had begun leaving downtown and fleeing to the nearby suburbs. Downtown was left with a few specialty merchandising establishments, city governmental and judicial complexes as well as several restaurants and lounges. Although downtown remains the governmental, legal and financial center of Gainesville, it has little commercial viability and even less night life.

Hoping to stop the flight to suburbia, and wishing to infuse the arts into Gainesville's life, the city commissioned a University of Florida architectural research team, headed by Harry Merritt, to evolve a comprehensive plan for downtown. "We looked at the fabric of the city and asked ourselves, how can these buildings be recycled for use in the twentieth century without losing their contribution to the city's history," Mr. Merritt said.

Adaptive uses of several historic buildings were outlined. The team suggested that a 1926 hotel be converted to a mixed use structure including commercial businesses, offices, and luxury apartments. Currently the city is in the process of soliciting developers for the adaptive use. It was suggested that the Star Garage, an enormous stable, built about 1900, be renovated for a civic auditorium to be used for convention purposes. (It is presently being used for recreational and cultural activities with space provided for local craftsmen to display their work. There are no plans for the auditorium in progress.) The team also concluded that with few changes the old Federal Building could be adapted structurally into a performing arts center.

Roberta Lisle, Gainesville's City Commissioner, acknowledges that downtown will probably never be a retail center again, but she hopes that the conversion of the 1911 Federal Building for use by the Hippodrome Theater will draw its primary audience—young professionals—downtown.

"Gainesville is trying to grow in white collar industry," the theater's Executive Director Daniel Schay agreed. "There needs to be more than the Florida sun and surf to attract and entertain professionals and business people. The quality of life must improve."

At one time much of Gainesville's daily life revolved around the centrally located Federal Building. It once housed the U.S. Post Office, the Federal Court, the District Attorney's office and the U.S. Land Office. With the occupation of a new Federal Building in 1964, the structure became known as the Old Post Office and the School Board bought the building, using it for record storage, support programs and placement services.

Designed as a neo-classic temple with six limestone columns spanning its front, the Old Post Office reminded many people of a more stable period in the city's history. Because of its past importance to Gainesville, its location and its beauty, the city hoped to make it a cultural center, Commissioner Lisle said. The City Commission appointed a special task force to determine the financial feasibility of such a venture.

The task force conducted a survey among performing arts groups to find a group or combination of groups which could financially support itself outside of tax revenues. The task force concluded that the Hippodrome Theatre Workshop, Inc. could retain sufficient financial capabilities to carry out the renovation. "The theatre and the need fit together nicely. It would have been sad not to pull this all together," Commissioner Lisle said.

The Hippodrome founders, who had looked at over 100 buildings since their formation in 1973, met with Merritt and decided that the courtroom in the old Federal Building could be converted to a theater ideally suited for their performances.

The first home of the Hippodrome had been a converted hardware/convenience store. In 1975, they had moved into an empty warehouse to gain more space; there they continued to develop their unique performances. "We thought it was a dream when Harry Merritt approached us about the Old Post Office," Artistic Co-director Gregory

Hausch said.

The Hippodrome staff launched a letter writing campaign to demonstrate to the City Commission public and financial support for the renovation. The city purchased the Old Post Office from the Department of HEW Surplus Property Division in July, 1978.

The Hippodromers' dream began to become a financial reality with a \$175,000 Challenge Grant from the National Endowment for the Arts on a matching basis of one federal dollar to every four dollars raised. In order to qualify for the grant, and maintain funding over a two-year period, \$175,000 had to be raised by July 1980.

The Hippodrome staff launched multiple fund-raising events, solicited individual and corporate donations and met the Challenge Grant deadline. Among corporate contributors were First Federal of Mid Florida, \$50,000; the Gainesville Sun, \$10,000; Bear Archery, \$6,000 and General Electric, \$5,000.

Architect Alexander G. Dompé, who has had a long association with the Hippodrome, was hired as project architect. He said, "We tried to change as little as possible; the building lent itself to the type of theatre in which the Hippodromers like to perform."

The main renovation process began with the second floor which housed the courtroom. It became the main stage. Rather than knocking out the ceiling and making a proscenium stage as the research team had originally suggested, Dompé designed a three-quarter thrust stage. The smaller, 270-seat theater and the protruding stage facilitate the intimate setting that the Hippodrome staff preferred.

Major obstacles to the conversion of courtroom into stage were two pre-existing columns; they could not be removed, even though they prevent an entirely clear stage. "It forces them to be creative," Dompé said, smiling. Apparently the Hippodromers agree, because both the main and secondary stages will have two structural columns at

the rear of the performing area.

None of the renovation money has gone to administrative offices on the third floor. The staff, with help from the community, spent 15,000 volunteer hours stripping woodwork, painting, reshuffling and then moving in. "Work still has to be done, but it's liveable. It's so nice to be able to spread out and become organized," Artistic Co-director Kerry McKenney said.

The first floor, formerly the post office, is now partially opened for concessions and a small art exhibit. It will eventually contain the box office, art gallery, main workshop, rehearsal room and the second stage to be used for alternative performance space.

The basement will continue to house the furnace and the elevator machine room. It will also provide space for storage and the actors' dressing rooms, showers and lounge.

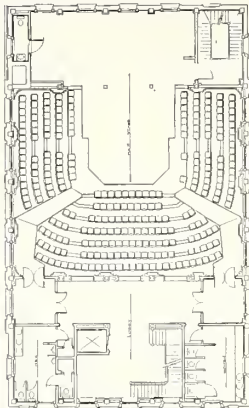
The Hippodrome Theatre opened in its new quarters on January 16, eleven months after it had received the challenge grant.

Currently, the Hippodrome is leasing the Old Post Office from the City of Gainesville for a 20-year term. The total renovation project cost is \$880,000, leaving \$350,000 to be raised. "We've been here for nine months, but we still have so much to do it's mind-boggling," Artistic Co-director Hausch said.

In the nine-month period, some of the city's hopes for downtown resulting from the old Federal Building renovation have already been realized. There has been a noticeable increase in the amount of people downtown at night, and several new restaurants have opened.

"Since they've moved in here, it has definitely helped business," said Alex Bilizotes, the owner of Mike's Bookstore located a block away from the Hippodrome. Other retailers in the immediate vicinity say the changes will be more gradual, but a positive feeling about the Hippodrome's arrival prevails.

With hopes that middle-income luxury apartments will be built to encourage downtown residential living, Charles D. McKeown, Vice President of the Gainesville Area Chamber of Commerce, said the arrival of the Hippodrome is only the beginning of the revitalization process. However, the Hippodrome already provides a highly appreciated entertainment center in the area. □



Above: Floor plan showing conversion of courtroom in old Federal Building into Hippodrome Theater, Gainesville, Florida. Restoration architect: Alexander G. Dompé.
Left: Detail of column from the Federal Building, Gainesville, Florida.

Below: Gainesville, Florida's 1911 Federal Building, architect James Knox Taylor, has been recycled for use as the Hippodrome Theater, 1980-81. Restoration architect: Alexander G. Dompé.



San Francisco

Cultural Overkill?

Harold Snedcor

The San Francisco Redevelopment Agency is currently improving Yerba Buena Center (YBC), 87 acres in the South-of-Market area. The site is several blocks south of the city's shopping area (Union Square), and just below its financial and office districts. Development potential includes the extensive roof of the new George R. Moscone Convention Center being built at the southern end of the site.

The periphery of the redevelopment area is characterized by vacant industrial lots, bars, and apartments facing narrow alleys. The 22 acres in the middle of the site have been reserved for cultural and retail amenities intended to form a unique, mixed-use complex, with a minimum of 50,000 square feet of land reserved specifically for cultural facilities.

The integration of cultural facilities and mixed-use development is a complex task. However, after nearly a year of broad-based community planning the Agency and its developers are confident that this objective is achievable and will set an example for future, urban mixed-use projects.

By the end of 1981 the Agency and the Canadian firm of Olympia and York (O&Y) should have concluded a Land Disposition Agreement for the development and operation of this 22-acre mixed-use development. The project is expected to include a hotel to be operated by the Marriott Corporation, specialty retail management by the Rouse Company (responsible for Quincy Market in Boston and Harborplace in Baltimore), housing, offices, and amusements—all to be placed in an "urban garden" setting.

In discussing the cultural plans for Yerba Buena Center, several questions come to mind:

- Why has the Agency chosen to require the inclusion of cultural facilities in a 22-acre mixed-use development?
- Since all arts institutions in San Francisco from the San Francisco Opera and Ballet to the Neighborhood Arts Program and small theatre groups like the Julian Theatre have financial problems, how can the additional burden of YBC capital and operating costs be provided?
- What will the cultural facilities in YBC look like and how will they be managed and funded?

YBC's cultural planning process has been a collaboration among the Agency, the arts community of San Francisco, and O&Y. It emerged as part of the solution to a decade of lawsuits over relocation, financing, and environmental matters, which had delayed YBC for many years. To resolve this deadlock, in 1976 Mayor George Moscone had appointed a Select Committee to recommend the future course of YBC. After months of public hearings and deliberations, the Committee proposed 17 guidelines for the site. The most significant recommendations included: constructing the Convention Center underground to the extent feasible, developing an urban park both on its roof and in the adjacent block, and mixing cultural, commercial, entertainment, recreation, and residential uses that would be a major attraction to residents and visitors.

The agency further envisioned that the development should provide an opportunity for San Franciscans to contribute their talents as operators and tenants. The site should be purposefully underdeveloped with major open spaces, carefully limited building heights, and controlled massing. The resulting low density development should be accommodated in a parklike setting of high amenities, including mature landscaping, street furniture, fountains, and gazebos.

Within such a context, cultural facilities not only have a home, but are envisioned as setting the standard of excellence for the entire project.

The inclusion of cultural uses required by the agency represented a significant potential contribution to the city's artistic life. The developer was not required to build or operate cultural facilities, but the Agency specified that in exchange for a positive contribution to either of these opportunities, the land price could be favorably adjusted. During the process of developer selection and the months of exclusive negotiation with O&Y, the dimensions of their commitment to the cultural aspects of the development became evident.

While the Agency has long required its project developers to provide a minimum of one-percent of construction costs for art, it has never imposed cultural requirements of the magnitude contemplated for YBC. The Agency, the developer and his cultural consultant, Harbourfront, Inc., and members of San Francisco's diverse cultural community hammered out recommendations and suggested project-specific funding mechanisms to finance the arts programs without tapping traditional sources.

Since San Francisco has always been known for its intensely individual arts organizations, YBC wanted a cultural planning process that involved all potential arts users. With the assistance of the Center for Collaborative Problem Solving, the Agency and the San Francisco arts community's Steering Committee organized large community meetings, smaller discussion groups, and task forces devoted to specific issues, such as management and finance. This Steering Committee realized widespread desires that the arts community not be treated as merely "advisors" to yet another public process in which decisions would nevertheless be made behind closed doors. It also ensured that the Agency received input from a widespread artistic community rather than from any single group with traditional access to public forums.

Early in this planning process the arts community realized that it would have to understand the complexities of mixed-use developments, the ways in which uses could come together to be mutually supportive, and which design features would successfully mix with arts activities. After four months of small-group planning, in February, 1981, a two-day consensus was held to identify all issues relevant to developing a culture plan for YBC. From discussions between the arts community, the Agency, and the developer, six criteria emerged to guide future planning efforts:

- That the arts programs at YBC be comprehensive;
- That they be active 12 to 18 hours per day, seven days a week;
- That they appeal to a wide range of groups including those not traditionally among arts audiences;
- That they be dynamic and ever-changing;
- That they not duplicate, but rather that they SHOWCASE the best of existing arts programs;
- That there be no permanent residents—companies or individuals—at YBC.

With these guidelines in mind, an image for YBC emerged: arts activities of all kinds, from artists' studios and workshop spaces to indoor and outdoor performance and exhibition spaces, would become a distinguishing characteristic of YBC.

With the encouragement of their cultural consultant, Harbourfront, Inc., the developer made two commitments in principle: 1) that



Above: Looking down on the site of Yerba Buena Center, San Francisco. Moscone Convention Center at lower end of photo is to be integrated with shops and cultural facilities by the creation of an urban park. Below right: George R. Moscone Convention Center, Lobby. Bottom of page: Shows Convention Center partially underground with landscaping planned above.

the entire development would produce an operating subsidy for the cultural uses and 2) that the developer would suggest ways to construct the various cultural facilities as part of the entire project.

"YBC-specific" fund sources were also explored: tax increment financing, developer contribution in the form of capital and operating costs, and the possible use of a portion of the hotel tax from the YBC hotels to fund YBC arts activities instead of going into citywide arts support. With the prospect of facilities that could potentially pay for themselves, the arts community's interest heightened. Thus, when the Agency began serious negotiations with the developer, it hired the planning and design firm of Morrish and Fleissig (now Citivest) to organize the arts community's ideas. Citivest developed "design scenarios" outlining several alternative programs for the arts at YBC, ranging from extensive facilities grouped into a single structure to a dispersed model. Various operating budgets were suggested as well as different program mixes and staffing patterns.

A list of recommended facilities emerged: a 25,000 square-foot exhibition gallery, an 800- to 1,000-seat theater built to the specifications of dance, smaller multipurpose theaters, artist workshop spaces, film study and screening facilities, a video room, administrative offices, a central box office, cafes, stores, and education areas. These facilities totalled approximately 160,000 square feet at an estimated cost of \$25 million. The arts community reaffirmed that YBC would showcase the finest of the Bay Area arts, including programs that do not now exist in San Francisco.

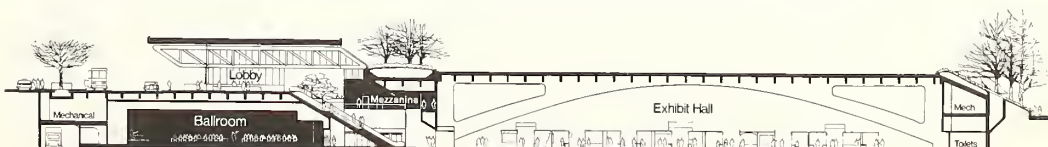
However, many more steps must be taken before these hopes and plans can become realities. Even when all legal, financial and community disputes will have been settled, the programming and operation of these diverse cultural uses will require sensitive management and expertise. Looking toward the future when a diverse range of arts



activities, from street artists and performers on restaurant patios to dance and theater productions, may be operative, the arts community examined many potential models: the Fort Mason Foundation, Lincoln Center, and Harbourfront in Toronto. No single existing model exactly fits the needs of YBC but each provides some insights for what is needed.

Another task facing the Agency and the arts community is a feasibility study for the inclusion of a theater built to the specifications of dance, but usable by other performing groups, and by the Convention Center for activities such as fashion shows, lectures, and retail events—these would be expected to generate supplementary income. With 110 dance companies, the Bay Area stands second to New York City in terms of dance richness. Yet, except for the 3,200-seat Opera House and the 1,900-seat Zellerbach Hall in Berkeley, no modest-sized dance house exists in San Francisco.

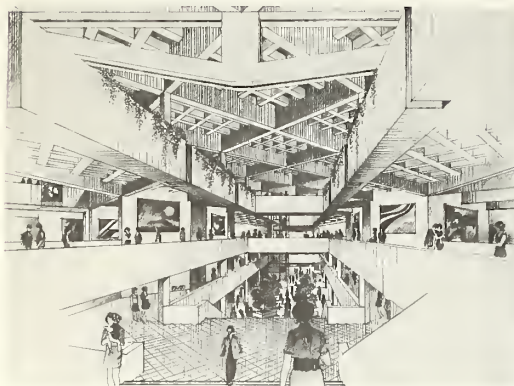
The dance theater feasibility study represents one of the many steps in the evolution of the arts at YBC. Others will follow, addressing the program, design, and fiscal issues that have to be faced. All involved believe that in YBC a range of cultural programs and facilities will eventually be created. □



Raleigh

State Museum Chooses Suburban Location

Kim Johnson Devins



A public building is like a public official: it's going to be criticized as a matter of course, no matter what it is, where it is, how well or poorly it performs its function.

Such has been the inescapable plight of the recently completed North Carolina Museum of Art, designed as a joint venture between Edward Durrell Stone and Associates, New York, and Holloway-Reeves Architects, Raleigh, North Carolina. Since a new home for the state's art collection was conceived in 1967, controversy has impeded its progress.

The collection won't be completely installed until the fall of 1982, but the building itself is up, its great brick form finally tucked into the rolling hills of its suburban domain. For the most part, the winds of controversy have subsided. Yet like any raging storm, a degree of damage was inevitable: the 10-year delay from architect selection to ground breaking allowed inflation to gobble up the once adequate \$10.75 million state appropriation. The architects' original plans had to shrink accordingly and the building, which was dedicated in an elaborate public ceremony May 28, 1981, is considerably smaller than Stone et al. intended. Gary Vowels, project designer for Stone and Associates, said he is disappointed that the Museum couldn't realize the original plans. However, he doesn't feel that the down-scaled affecting the building's overall integrity.

The new museum's 14-year saga began July 5, 1967, when the North Carolina General Assembly created the State Art Museum Building Commission and gave it sole authority to see that the art collection acquired a suitable home. Since the original museum opened in 1956—one of the nation's first state-supported art museums—the collection had grown in quantity and quality to the point that it was considered outstanding in the Southeast. The renovated office building it occupied in downtown Raleigh soon proved far too small for the proper care and display of the collection.

Four committees were organized to tackle the new museum: an architect selection committee; a programming committee; a visitation committee to travel throughout North America and Europe to study other modern museums; and a site selection committee.

Although the original act that created the Building Commission stipulated that the new museum be erected in downtown Raleigh on a section of the state government complex known as "Heritage Square," it was amended in 1969 to strike that limitation. According to Commission Chairman White, "to purchase an adequate site in that area (considering all functional and space requirements of the proposed museum) . . . would have been so costly as to absorb the total amount of any reasonable appropriation made for the construction of the building."

In the early 1970s the site selection committee hired a consulting firm to study the

Raleigh area and recommend a site. "The firm we employed," Chairman White said, "was well-versed in site selection, traffic patterns, population trends, etc. We examined every piece of state-owned land near Raleigh so that we wouldn't have to buy land and the appropriations would go farther."

The firm recommended a 164-acre tract in west Raleigh. This recommendation was also based on the Commission's desire to right the wrongs of the old museum; i.e., the new property would have to be more than adequate for greatly expanded gallery, storage and work space and for extensive parking areas, and future expansion was not to be encumbered by a limited site.

After a public hearing, the Commission accepted the firm's recommendation, as did the Governor, the Council of State and the State Capital Planning Commission.

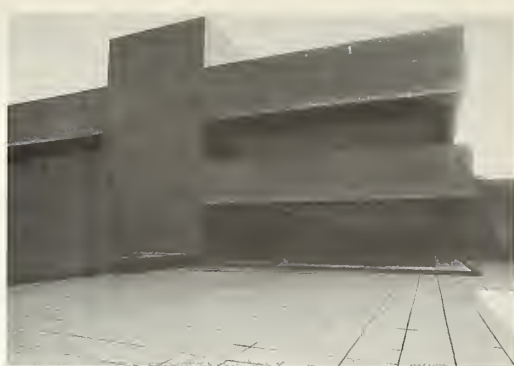
But the Mayor, Chamber of Commerce, Wake County General Assembly representatives, the daily newspaper, and other prominent citizens demanded that the Museum stay put in downtown Raleigh where it had always been. A suburban site would be so inconvenient that school children and city people wouldn't trek out there just to visit the Museum, they argued. They also believed that a new museum would stimulate activity and rejuvenate the center city.

Supporters of the west Raleigh site responded to the verbal assault with specific statistical analyses which indicated that "more than 75 percent of the Museum's visitors were not Raleigh residents, thus convenience to local areas or public transport was not a relevant factor. Contrariwise, located away from the city center, the Museum would be a convenient site for visitors from other parts of the state."

Bills were introduced to force a downtown location, but the General Assembly refused to substitute its judgment for that of the Building Commission. The legality of the Commission's acts was even challenged in a law suit, and the case went as far as the state Supreme Court. But the Court upheld the right and "eminent domain" of the Commission to select the site. It also stated that the Commission wasn't required to build the state museum in the city of Raleigh, much less "Heritage Square." Therefore, whether or not the Museum would bring new life to Raleigh's center city was also, the Court concluded, quite irrelevant.

"As the State Art Museum Building Commission, we represented all the people of North Carolina, not just Raleigh," Chairman White said. "More people live west of the site than east, and this location provides greater access for more people throughout the state than a downtown location would."

In 1970, the Commission's architect selection committee interviewed 43 applicants after advertising in architectural journals. Twelve firms were interviewed a second time before the project was awarded to



Above: North Carolina Museum of Art, Raleigh, 1981. Looking toward glass doors leading out to terraces, plans call for planting these terraces to form garden-like spaces. Architects: Edward Durrell Stone & Associates, and Holloway-Reeves; Landscape Architects: Edward D. Stone, Jr. & Associates.

Below: North Carolina Museum of Art, Raleigh. The first level of central staircase, leading up to glazed main entrance, under construction 1981.

Left: Drawing of central stairway, as intended to look when finished. Note views into galleries. Architects: Edward Durrell Stone & Associates, and Holloway-Reeves.



Stone and Holloway-Reeves. The two prolific firms had designed several buildings together in the past including, in North Carolina, the Duke University Music Building and the N. C. Legislative Building.

According to Vowels, the museum design emerged from the Building Commission's specific requirements. "We were working from a well-developed program," he said. "The Commission had carefully thought out virtually every detail; they knew what they were doing and they knew what they wanted."

Compared to the old 45,000-square-foot building, the new 181,300-square-foot structure features: greatly increased gallery space, educational facilities including a 272-seat auditorium, orientation center and classroom spaces, expanded conservation and preservation facilities, extensive storage space, a photography workshop, an art reference library, a museum store and small restaurant, and a string of offices.

Even before the plans were scaled down, the Commission asked that the design be adaptable to future expansion, particularly the gallery spaces. The architects responded with a series of modular pavilions that flow out from a central "great hall." According to Vowels, future galleries will simply step down the adjoining hillsides and lead back to the central spine. Inside, the pavilions create four open, sweeping floor levels pierced by a wide central staircase that plunges from the heart of the main entrance. From the top of the grand stair, visitors should experience an exhilarating panorama of art as soon as they walk through the front door.

Flexibility was a primary concern, according to Ralph Reeves of Holloway-Reeves. "A museum should be able to adapt to any size exhibit or installation arrangement." Therefore, the architects designed an open floor plan, allowing infinite leeway for interpretive display. A clear 18-foot ceiling height allows for large works of art and projects a spacious atmosphere. The col-

tered ceiling will also support a variety of lighting patterns. Reeves added, and the five-foot modules provide the ceiling expanse with texture and interest.

The architects were also concerned about museum claustrophobia. They observed that "viewing works constantly requires relief in environment." They solved this problem by incorporating a series of "change of pace" spaces: interior sculpture gardens under skylit ceilings, terraces on roof projections between exhibit areas, small balconies off corridors, and even a glass-walled, corner elevator. The architects felt that these details, plus windowed offices and a restaurant overlooking the proposed outdoor reflective pool, would help visitors maintain a constant awareness of the outdoors, thus decreasing the likelihood of claustrophobia or "museum fatigue." These sunny spaces, however, were placed so that harmful and distracting light is kept away from the art work.

Although the new museum has been criticized for its simplistic facade and lack of architectural ornamentation, the Building Commission specifically requested that the structure not compete with the art collection but form a quiet, sophisticated backdrop. The architects designed an unpretentious brick skin that will blend into the proposed park-like landscape and unassumingly ramble the undulating site. "The exterior," Vowels stressed, "is simply an expression of the interior, which was designed to support, not overpower, the impressive collection."

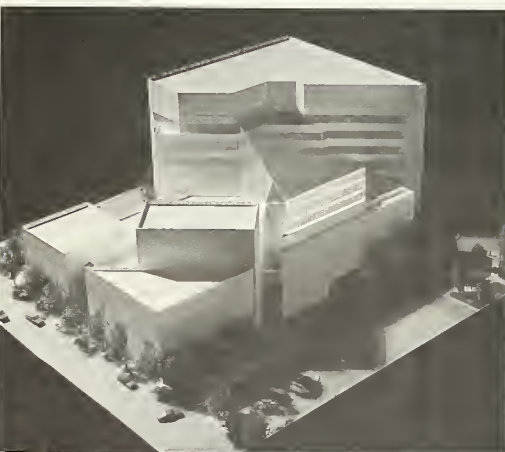
Total cost for the Museum and future landscaping is \$15.75 million, including the original \$10.75 million from the state and an additional \$5 million in private donations that the Commission and the North Carolina Arts Society raised in 1977.

The May dedication was staged to give North Carolinians an advance look at this marvelous new facility; however, many details will not be finished until late 1981 and the opening of the Museum to the public is not expected until Fall, 1982. □

Reno

Office Tower Funds Art Center

William L. Fox



Sierra Arts Center, Reno, Nevada. Two views of model, 1981. Architect: John M. Plueger, San Francisco. Glass atrium connects office building to arts center. Land rent from office tower will pay for arts center's construction. Photographs: Robert Campbell.

Reno, measured as a metropolitan district, includes 250,000 people situated between the Sierra's eastern slope and the Great Basin's high desert. As one of two urban areas in Nevada it's a focal point of cultural activity, hosting a resident symphony, chamber group, two theaters, dance groups, crafts organizations, art galleries and the state's only fine arts museum. After more than a decade of planning, these and other groups will have access to a major cultural center now under construction. What makes this facility unique is its relationship to the economy and future city planning.

Reno has grown along two axes—Virginia Street, a casino and business strip running north to south; and the Truckee River, bisecting Virginia west to east. North of the river, Virginia is dominated by the casinos' neon facades, and three blocks south by the somber, modernist banking district architecture. Bridging the gap is an ambitious cultural core, which includes the county library, the arts center, a performing arts theater, park area and a 1930's post office building.

The library and Pioneer Theatre (1,400 seats) have been in operation since 1966 and 1967. The post office, which borders the river, is being considered for renovation as artists' studios, classrooms and galleries. The Sierra Arts Center, scheduled for completion by the mid-1990s, incorporates two theaters and a fine arts museum with shared educational and administrative facilities, and separate support and storage areas. These arts spaces are ingeniously integrated with a commercial office tower.

The planning of the Sierra Arts Center has been in process for over twelve years with many false starts and predictable problems. What's unexpected about the project is the growing support of city government and business. Reno is not a city known for its controlled growth and civic diversity. Historically dedicated to gaming as its major industry, city officials now realize that economic and cultural diversity is a key to the survival of the community. Caught between a growth rate approaching 100% over the last ten years and declining gaming revenues, Reno businessmen are scrambling to attract downtown both a better clientele and local residents. The Center is seen as an anchor for downtown redevelopment and symbolizes sophistication and civic pride.

The Sierra Arts Foundation (SAF), the non-profit governing body of the Center, began in 1969 as an informal gathering of Reno arts groups. Apart from modest University facilities, a vintage community thea-

ter, the acoustically limited Pioneer and a small public art gallery, cultural facilities were nonexistent. Opera, museum, symphony, chamber music, dance, film and experimental theater—all were either stalled in formal stages or severely limited by lack of space. In 1971 SAF officially incorporated for the common goal of promoting the arts and building a cultural center.

For several years SAF studied the problem, collecting data from a University study, a needs assessment and feasibility survey by C. W. Shaver of New York, culminating in 1976 with an "Arts Action Plan" developed by noted consultant Ralph Burgard.

Burgard, whose fee was paid by several private and public sources, met with hundreds of artists, arts organizations and community leaders. Based on the Shaver facilities analysis, the plan generated from Burgard's consultancy resulted in a professional staff for the Foundation, community-wide fund-raising, arts and media programming, an "arts assembly" for ongoing input from arts groups, and initial site selections for the Center. His most important suggestion—design rentable commercial space to be integrated with and owned by the Sierra

Arts Center—influenced the developmental and financial arrangements.

The final site determination and SAF land purchase was made in 1979, concurrent with an updated survey of facility needs, submission of architectural requirements by Plueger Architects and a fund-raising feasibility report by Jerold Panas & Associates, both of San Francisco. SAF selected the architect following a nation-wide search for a firm not only experienced in public building design, but one also able to commit a major percentage of its time to the project. The proximity of San Francisco to Reno, and the historical cultural alignment of Reno with the Bay Area, made the choice an overwhelmingly logical one out of a field of 32 applicants.

The choice of the site was influenced by a number of overlapping factors, but hinged upon the decision to locate the Center as close as possible to downtown. Because of Reno's dependency upon tourism and gaming, it was clear that to isolate the Center from that commerce would limit not only audience potential, but also financial participation by the city and local business.

The Center bridges the financial and casino districts and sits between the library and Pioneer Theatre. It also bisects the pedestrian flow between the county courthouse and city hall. This nexus was a major factor in Plueger's design, which includes a multi-storied atrium passage enticing everyday public use.

The other design consideration was incorporation of office space. Burgard had strongly suggested that the Center be an integrated cultural/commercial facility, drawing on both the financial and traffic stability of business. Nevada National Bank, spearheaded by president George Aker, had long been an active partner in development of the Center; it was committed to locating its headquarters in the building, insuring a prime tenant for the commercial space.

The design of the Center is thus determined by several, interlocking uses, each essential to its viability. Phase I of construction, the nine-story office tower (146,000 sq. ft.) is due for completion in 1982. Phase II, the museum and atrium space (23,000 sq. ft.) and Phase III, the performing arts space (43,000 sq. ft.) are scheduled to open in the mid-80s.

The building appears more functional than aesthetic in orientation, two factors which balance once the building is placed in context. Plueger spent months photographically documenting the environment—both the immediate man-made and natural surroundings, and the more distant but visible basin landforms. As a result, the Center subtly mimics the area's angular geography without disturbing the skyline or radically altering street-level shadow patterns. The office tower's southern facade provides visual recess and relief while echoing the exterior nearby buildings' patterns and materials. The Center's northern end abuts open park space dotted with trees, while the eastern and western sides follow a natural downsloping contour and invite pedestrian flow.

The building's roofline combines varied shapes—the fly for the theater, baffled skylights for the museum, and mechanical penthouses—a risky gesture which should relieve the monolithic presence of other public buildings. In short, the design is integrated into its environment, distinctive but not domineering, functional yet intriguing.

Another plus of the design is its energy efficiency, estimated by the architects to save up to 80% of energy costs in comparable conventional structures. The Center is "energy responsive," according to Plueger, utilizing daylighting, natural cooling and a passive energy defense strategy to maximize all sources of energy. For instance, the southern office wall's design eliminates direct sun penetration with horizontal shelves which also bounce light into the interior. The Center's components are oriented and massed to use as little heating and air-conditioning as possible, yet efficiently maintain the stable climate necessary for an arts facility. Because of the area's large daily temperature differential and low humidity, a dual-conduit, two-stage evaporative cooling system is used for the office tower—a system which minimizes both construction and upkeep costs.

The interior of the Center, the arts space, provides three facilities: the fine arts museum, which more than doubles existing local space, a 670-seat theater, and a more experimental theater accommodating 250 with no fixed seating.

The theaters' size and configuration were derived from existing and projected performing groups' needs versus the Pioneer Theatre's capabilities. The Pioneer is scheduled to undergo acoustical modifications, slowly tuning it for both the symphony and opera—a difficult task at best, but the only financially reasonable solution at this time for audience size. The larger of the new theaters will provide a home for the chamber orchestra and a mid-range stage for conventional theater. The smaller of the two, essentially a black-box with exposed mechanicals, will serve a number of purposes—experimental theater, lectures, readings and small ensembles. The theatrical equipment, designed by S. Leonard Auerbach & Associates of San Francisco, was developed to provide high quality, flexible, easily accessible and safely-operated systems—what one would expect given the state of art.

The museum space still has a number of problems to be solved: the gallery walls suffer two acute angles which may be impossible to hang; a fire corridor breaks security between vault and gallery; and access to the gallery is only through the central atrium without direct street traffic.

Both the Foundation and Plueger are optimistic about resolving these concerns. But the building's underlying philosophy—cooperative, compatible art facilities and commerce sharing a space—is not common in the museum world. The museum staff may find daily proximity with the business world advantageous or not, depending on

Continued on next page



how the museum chooses to interact with its public.

The Center's plans reflect estimated local arts requirements balanced against what it is possible sensibly to build and maintain. If there are any concerns about the Center, they stem from uncertainties about the museum's final design and the managerial relationship between the groups and the Foundation.

Although it may be premature, given an opening date more than two years away, numerous questions arise about the Center's administration. Will operations be coordinated by the Foundation or a tenant collective? Will the Foundation bear maintenance costs, or will these be shared by the groups? How much will those costs be?

The relationship between the Foundation, which has grown from a representative body to an autonomous one, and its constituents has remained for the most an amicable one; but the Foundation has held off answering these questions. According to SAF, the programming and financial specifics will become a focus in late 1981, when more accurate estimates of the construction timetable and operational costs are in hand. The Foundation expects to address the questions with the cooperation of the groups involved.

One issue is key: will the Foundation spend the money it gleans by leasing its land to the office developers (\$33,000 monthly) to defray maintenance costs or to build an endowment for tenants? Proposed NEA cuts, not to mention the general giving climate, make Burgard's suggestions look remarkably prescient.

It is difficult to predict how it will turn out on opening night, or a year from then... but if the care taken at each stage to date is also taken with management, the Center will provide Reno with an important arts facility.

Jud Allen, President of the Greater Reno-Sparks Chamber of Commerce, and Chris Cherches, Reno City Manager, agree that the Center and the surrounding complex from library to river are crucial elements in Reno's attempt to provide a coherent, people-oriented core for local citizens, and an attraction for the kind of tourism downtown business considers important for economic growth.

Allen quotes impressive statistics about the area's visitors: ten million one-night visits to Reno annually. However, the number of his trips is declining as travel costs escalate, and people plan vacations to cities which offer more than one kind of attraction—a dangerous situation for one-industry Reno.

Allen states emphatically that Reno must attract more visitors who stay longer; the Center is not frosting on the cake, but an essential to Reno's long-range survival plan. The Center broadens available activities, giving Reno a competitive edge over other cities.

Cherches regards the Center as part of the Truckee River Beautification. Plan whereby the city capitalizes on its resources. Landscaping existing parks, purchasing additional riverfront, adding footbridges and renovating adjacent streets are strategies to encourage public participation downtown. Eventually several Virginia Street blocks will become a pedestrian mall.

Cherches also believes that the river forms a natural, psychological barrier to foot traffic between the casinos and the rest of the city. He thinks the Center will draw people across the river and will draw back increasing numbers of locals who tend to regard downtown as tourist territory.

The acid test for the Center at present is fundraising, but the intelligent site selection and business interest involvement point to success. Leon Nightingale, long-time resident and major casino owner, has become the Center's important patron, establishing a precedent for other casinos to follow. He views the Center as a boon for business and an improvement in the quality of life for his family. SAF has raised \$2.4 million to date and the \$2.5 million it plans to raise next year will retire the architects' fees and land costs; thereafter SAF will start using the \$33,000 monthly income derived from land to the office developer to pay the remaining development costs (\$19,700,000) for theater and museum space.

Perhaps, finally, it's the public's commitment to the arts as an unequivocal necessity that matters most. Reno is a city for which continued, record-breaking growth is predicted—for better or worse. Planning and building the Center has raised arts consciousness as well as steel. In a city where growth is zealously debated, the arts have a voice as well as a place. □

New York

A Dance Theater At Last

Paul Sachner



The Elgin Theater, an old neighborhood movie house, 8th Avenue and 19th Street, New York City, is being transformed into a theater specifically designed for dance. Architects: Hardy Holzman Pfeiffer Associates. Scheduled opening: February, 1982.

New York City is generally acknowledged as the dance capital of the world. Such cities as London, Moscow, and Copenhagen may boast a longer tradition of dance, particularly in classical ballet, but it is in New York that one regularly can sample an overwhelming variety of dance programming by scores of indigenous and visiting companies.

Finding places to conduct classes, hold rehearsals, and give performances is a longstanding problem in the New York dance world, especially for the city's small and medium-sized companies which must contend with the skyrocketing rents that currently characterize the real estate market in Manhattan. Suitable performing spaces are in particularly short supply. Major companies like New York City Ballet and American Ballet Theater use the large, 3,000-seat opera houses at Lincoln Center, but these facilities are both economically and physically unsuitable for the more intimate productions of smaller groups. City Center, a 2,900-seat behemoth of vaguely Moorish design that was built in 1924 as a Masonic temple, has been the New York home of such mid-sized ensembles as Paul Taylor, Alvin Ailey, and Merce Cunningham, but it, too, is vastly overscaled for most dance performances and is plagued with notoriously bad sight lines to boot. Other potential facilities are either too small (downtown loft studios), too preoccupied with other matters (Broadway theaters), or too far from Manhattan dance audiences (Brooklyn Academy of Music).

This situation should change dramatically on February 2, 1982, the scheduled opening date of a new 499-seat facility that is being carved out of the Elgin Theater, an old neighborhood movie house located on Eighth Avenue and 19th Street in Manhattan's reviving Chelsea section. Designed by New York City architects Hardy Holzman Pfeiffer Associates as the first theater in the country devoted exclusively to the year-round presentation of dance, the Elgin conversion is the result of a unique collaboration among a dance company in search of a home for its New York season, a remarkably generous private individual, and a collection of public and private funding sources—all of whom realized that a dance theater in New York was an idea whose time had come.

Eliot Feld is one of the most formidable talents among choreographers today, and the ballet company that he founded in 1974 has enjoyed much critical success. Like many dance groups based in New York, the Feld Ballet spends as many as 26 weeks a year touring nationally and overseas, returning home for short seasons in New York. At one time touring was at least a break-even proposition for the company, but in recent

years the Feld Ballet has found travel an increasing drain on its financial resources. Coupled with that problem has been the difficulty finding an appropriate and available theater in New York. The result has been a sharply curtailed touring program and no New York City season for the past three years.

The notion that a dance theater in New York might be the solution to some of its and other companies' woes first occurred to Feld and Cora Cahan, the Ballet's executive director, late in 1978 following the group's last New York season at the Plymouth Theater on Broadway. Both agreed that what the dance community needed was an off-Broadway-sized theater that would allow companies to have somewhat longer "homelown" runs at a far lower break-even figure than could be obtained at uptown spaces. They also knew about the Elgin Theater, a defunct revival movie house lying vacant and for sale only five crosswalk blocks from the Feld Ballet studios. After extensive negotiations with the landlord and following a determination by Hardy Holzman Pfeiffer that the Elgin could be converted for dance purposes, the Feld Ballet purchased the structure in January, 1979, with a \$225,000 cash grant from board member LuEsther T. Mertz, a self-made New York City businesswoman who Cahan calls "the most generous art patron I have ever met."

What followed was over two years of discussions with private lending institutions, major foundations, state and Federal art agencies, city officials, and other parties who were to play a role helping the Feld Ballet raise funds for the actual cost of renovation—a financial package that will total \$3.5 million by the time the theater opens next year. Throughout the fundraising process Feld and Cahan made it clear to prospective donors that while the Feld Ballet had initiated the Elgin project, all American dance would benefit by having access to a low-cost facility for the New York seasons that many companies feel they need in order to build prestige and help raise money back home. The NEA was the first to recognize this apparent fact, and they responded with a \$105,000 grant given jointly by the Dance and Design Arts programs toward the architects' fee and the cost of initial demolition. The award was shortly followed by a \$22,500 grant from the Architecture program of the New York State Council on the Arts, again directed toward Hardy Holzman Pfeiffer's fee. HHP was a logical choice as architect for the project, since that firm was responsible for the 1977 design of the Feld Ballet's handsome studio space on Broadway just north of Union Square. The firm also has had considerable experience with perform-

ing arts facilities, including the critically praised Boettcher Concert Hall in Denver and Orchestra Hall in Minneapolis.

Although neither the NEA nor the NYSCA monies could be used for capital costs, Cahan calls the early support and encouragement by the two public arts agencies "critical seals of approval" to the foundations that later would be tapped for "bricks and mortar" funding. Because neither banks nor private foundations generally wish to take the first step providing capital monies to a non-profit group, the Feld Ballet had to put together a complex loan package that combined public and private resources. First, they obtained a \$600,000 loan from Morgan Guaranty Trust that is 90% guaranteed by the Economic Development Administration (EDA) of the Department of Commerce. Then the city made available \$400,000 in the form of HUD Urban Development Action Grant (UDAG) monies. The UDAG loan carries a three-to-one matching requirement and must be paid back over 30 years at 3%. Both UDAG and EDA programs are designed to stimulate the economic health of urban areas; accordingly, the Feld Ballet had to prove that the Elgin renovation would either create new jobs in the area or help retain existing ones.

With the UDAG and EDA loans assured, Feld and Cahan were able to return to private foundations for matching funds, and the results thus far have been gratifying. The Kresge Foundation has given \$200,000, while the Rockefeller, Booth Ferris, and Schaefer funds contributed \$25,000 each. The NEA, moreover, reaffirmed its initial commitment to the project in 1980 with a \$450,000 Challenge Grant, \$200,000 of which is earmarked for the Elgin. None of these procedures has been especially easy for Feld and Cahan, who describe the experience as a learning process both for the dancers, who previously had few opportunities to deal with non-profit organizations, and for the ballet company, which had to learn the ins and outs of acquiring and renovating real estate. Cahan particularly credits Jeanne Irwin Parks, Vice-President of Public Affairs at Morgan Guaranty, for her enthusiasm and hand-holding over the last year. This encouragement was desperately needed early this year when it appeared that a freeze on all EDA loans by the Reagan administration would jeopardize the entire project. New York congressmen applied some political pressure and although most EDA funds remain frozen, EDA eventually honored its commitment to the Elgin.

When the new facility opens in February, it will be administered by the Elgin Theater Foundation, a not-for-profit organization that was founded in January, 1980, with its own board of directors. The Feld Ballet will pay the same weekly rental for the space in the range of \$8-15,000—as any company that performs there and has the right of first refusal on up to twelve weeks per annum. Companies using the Elgin will have access to all front-of-house services, a complete technical crew, lighting and sound equipment, tickets and programs, and an administrative staff.

As for the theater itself, while it will have a conventional proscenium stage, HHP partner-in-charge Hugh Hardy is hoping for "an intimate sense of audience and performer being in one room instead of one room peering into another, which is the traditional proscenium relationship." Interior features that address the specific needs of dance include a resilient stage floor with two interchangeable sets of insoleum—one with rosin for ballet and another without for modern dance. Directly behind the stage, the architects elevated the stage and arranged the seating with a steeper-than-usual rake. There are some interior compromises that had to be made in order to provide as many seats as possible: the stage will have a depth of 36 feet rather than a more ideal 40, and the modest size of the theater will preclude an orchestra pit (the latter is a minor concession since most companies use tape music). Although the interior will be totally new construction, the interesting Art Deco brickwork on the facade will be retained and, hopefully, enhanced.

In the end, it seems clear that at a time when Federal subsidies for all the arts are declining, the Elgin project represents a way for financially strapped dance companies from all over the country to gain the kind of exposure that only a season in New York can offer. By ensuring easier access and spending less money on performing space and more money on the creation of art, the new theater on Eighth Avenue can help insure that dance will continue to proliferate into the '80s and beyond. □

Seattle

Park Tranquility vs. Downtown Accessibility

Eric Seiglin

For nearly five decades, the Seattle Art Museum has been safely ensconced in a medium-sized "temple of culture," in Volunteer Park, a pastoral, scenic overlook atop Seattle's Capitol Hill. After the 1962 World's Fair, the museum gained a second site, the box-like Modern Art Pavilion in Seattle Center. The Pavilion, set amidst the Center's year-round bustle, has been a half-way step toward a real downtown location.

But the very label "Modern Art Pavilion" served to divorce this offspring from the museum's main life, the original strength of which, under Dr. Fuller's collecting guidance, was in Oriental art. Now Director Arnold Jolles has deliberately shattered this division by scratching the word "Modern" from the title. The purpose is not to eliminate modern art but, in Jolles's words, "to create a greater sense of surprise for our viewers." The Pavilion can now host large ethnic and historic shows (like this summer's "Hawaii, the Royal Islands") while contemporary artists like Mark Boyle show at Volunteer Park.

Jolles considers this switch a dress rehearsal for the Museum's eventual move downtown. By strengthening attendance at the Pavilion (currently just one-fifth the Museum's total), Jolles hopes to break the common assumption that "Museum" equals "Volunteer Park," and move the audience psychologically a closer to downtown. The Museum has three goals—flexibility, accessibility and popularity. One way to accomplish these goals would involve locating at Westlake Mall, an ambitious one-block, multipurpose mall joining public parks, retail shops and museum facilities to the heart of Seattle's retail core.

In 1975 Westlake's prime mover, Bud Schell, then Director of Community Development, offered the Seattle Art Museum \$5,000 square feet of exhibition space at Westlake. This would increase the museum's capacity almost six times (Volunteer Park has only 15,000 square feet), and would enable the two-thirds of its permanent collection now packed in storage (plus two recent major bequests) finally to be shown.

Accessibility is the heart of Jolles's purpose (shared by the Museum's board and, naturally, the city administration): "A museum should be part of a wider community, and it is only as viable as the urban structure which supports it." Jolles acknowledges that the Westlake developers expect the Museum to attract a high-income clientele. However, he expects the downtown mall to serve more as a draw for the Museum than vice versa—attracting "businessmen and others who might not otherwise take the time to get to the Museum."

Seattle officials cannot help but recall, and imagine recapturing, the nearly 1.3 million visitors to their 1978 Tul. show—over five times the attendance of each year since. Bringing museums into commercial marketplaces has been done previously on a smaller scale. Tom Freudenheim was director of The Baltimore Museum of Art when in 1973 it established a small branch in a downtown storefront. "We almost never showed anything downtown that we wouldn't show uptown," but "there was some emphasis on didactic style and 'introductory' shows. The purpose was simply to develop an audience." The Boston Museum of Fine Arts' Faneuil Hall branch, says assistant administrator Tom O'Brien, has succeeded best with shows strong in local history and nostalgia, like "Boston Dresses."

Both of these projects were merely small, populist adjuncts to their parent museums, never intended to advance large curatorial objectives. The Baltimore Museum's branch closed in 1978, and the Boston Museum's branch will close this year, because their directors feared they would sap energy and funds (after losing their rent-free spaces) from the main museums. Asks Freudenheim, "Why take away from your really good facilities for a branch, where you can never do what you do best?"

However, Seattle's downtown museum will not be a second sister, but the main dramatically expanded museum. Jolles admits that "putting a museum where the most traffic is presents a great number of diffi-

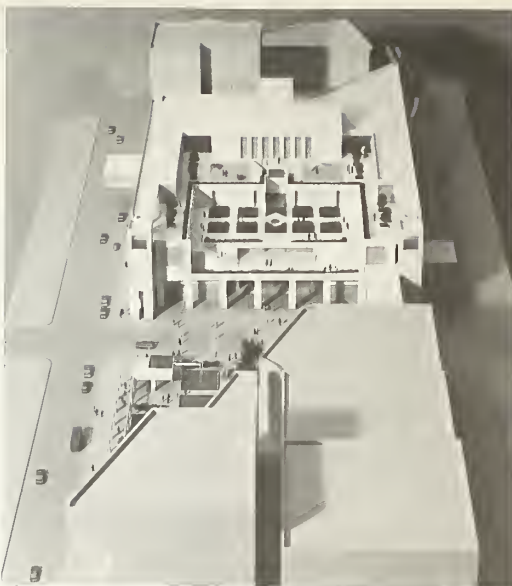
culties." But he hopes that the Museum's total commitment to accessibility will free it from the compromises which a partial commitment requires. "If you're downtown, your scheduling options increase dramatically. . . . With less effort required to get to the Museum, we will be more open to the experimental and esoteric," says Jolles.

Ready access might actually free the Museum from the pressure to attempt Tut-style blockbusters: "If you have good, random-access traffic, you don't have to be on, at apogee, all the time. An increase in random or occasional use should encourage museums to take a broader view of their activities," believes Jolles.

The Westlake idea once seemed to offer something for everyone. For the city, an "urban focal point" to unify and stimulate the social and shopping activity of downtown, an expanded tax base, and insurance against "core decay." (Seattle has lacked such an open downtown "common" since its commercial center moved north from Pioneer Square nearly a century ago. But whether its core is subject to such "decay" is still a live question. Though downtown has fallen in its percentage of Seattle-area retail sales since 1974, its net sales have still shown healthy increases. Congestion in both downtown parking and public-transit ridership have shown similar, if less cheering, increases.) Westlake is touted as an answer to the incursions of the new suburban malls. For the private developers (originally Montreal's Mondve International, now joined and largely supplanted by the Daon Corporation), Westlake seemed a bonanza—a location unlike any other available in Seattle, embellished with public improvements on an unprecedented scale. Not only the art museum, but a small city park, arcades, a root garden, a new monorail terminal and a public parking garage would attract customers and insure retail values. The city even promised condemnation to acquire a prime block beyond the reach of any private interest. The developers would gain 30 percent of the mall area for commercial rentals, with their obligation limited to \$18,600,000—30% of the project budget.

The Seattle Art Museum's share of that budget—\$15,000,000 for construction plus \$8,000,000 planned for endowment—brought gasps when it was announced in 1978. It remains by far the single largest capital venture attempted by a local cultural institution. The hurdle proved quite surmountable; the Museum, claims Jolles, already has \$15,000,000 "in hand or pledged." And no place to spend it.

What happened to the Westlake project, which should have broken ground nearly two years ago? The question revolves around the concept of *public use*. The museum was, if not an afterthought, at least a



Above: Romaldo Giurgola's design for Seattle's Westlake Mall, looking north from Triangle Park at the development's southwest corner. The rooftop gardens on levels 3 and 4 would increase the mall's open space by 50% over the original proposal. Critics charge that the upper garden would not be a real public space because it must be entered through the Seattle Art Museum, which charges admission.
Below: Romaldo Giurgola's model for Westlake Mall, view from Sculpture Plaza in the foreground. If the embattled project finally moves from the courts to construction, this design could be drastically revised.

refinement in the Westlake plan, a project which had been brewing since the late 1950s. The city's Department of Community Development selected the developer/designer team of Mondve and New York's Mitchell Giurgola in an invitational competition. This public/private partnership was looking for a "public use." "I invited the museum to participate in late 1975," recalls Paul Schell, Westlake's prime mover. "The cultural facility was a definite plus, an added dimension which made a good idea a better idea." The Museum seemed to offer political advantages: it would be the ace in Westlake's play for city council, Federal, public and, if necessary, judicial sanction. "We did seek a popular, public institution to head off a predictable problem—legal challenges if condemnation were required to get the property." As it turned out, Schell proved prophetic in predicting those legal challenges.

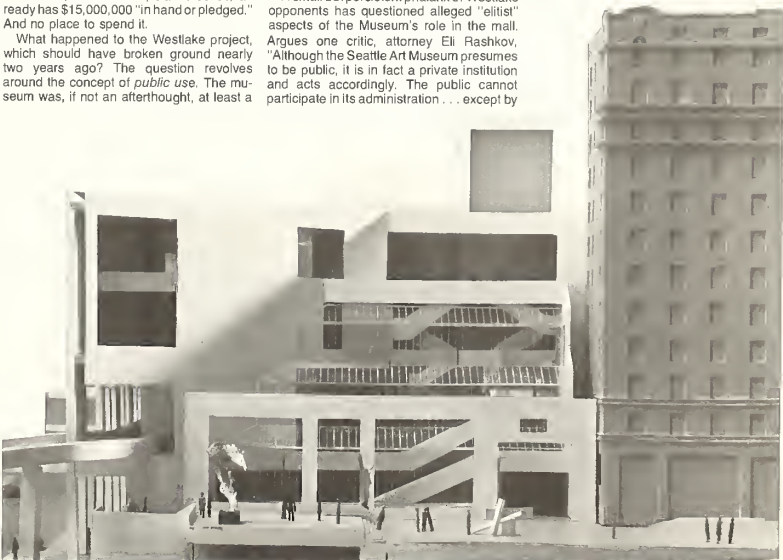
A small but persistent phalanx of Westlake opponents has questioned alleged "elitist" aspects of the Museum's role in the mall. Argues one critic, attorney Eli Rashkov, "Although the Seattle Art Museum presumes to be public, it is in fact a private institution and acts accordingly. The public cannot participate in its administration . . . except by

membership and . . . is prevented from entering . . . except by admission." (The Museum now allows free admission one day a week, and would be required to continue doing so by the terms of the Westlake partnership.)

In 1975 the Museum declined the Westlake invitation on the grounds that it could not afford a downtown location. This was three years before the "Treasures of Tutankamen" show swelled the Museum's public profile, and its ambitions. For forty years the Museum was largely supported, and its collections chosen, by its single, extraordinary founder/patron/director, Richard E. Fuller. Since Fuller's death in 1976, the Museum has tried to evolve from rich man's bequest to total city museum.

The Museum began easing into the Westlake fold in 1976-77, as part of Romaldo Giurgola's design.

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Giurgola's design for an 11-story "stack" of luxury hotel-above-museum-above-retail floors, lowering three stories above the adjacent Times Square Building and department stores.

This Westlake proposal became a pivotal issue in the 1977 Seattle mayoral race between Community Development's Schell and ex-TV newsmen Charles Royer. Royer attacked Westlake as "a private shopping mall to be financed in part with more tax money appropriated without a vote of the people," and he vowed to "scale it down."

Royer won the office. The next spring, however, Mayor Royer became Westlake's booster, with a revised proposal which gained wide acclaim (and which still hangs on Royer's neck as an unresolved political albatross). He suggested that the Museum replace the original hotel, which had been expected to prove the stickiest point in obtaining federal funds and city approval. The main galleries would take the two double-height top floors of the mall, with auditorium and storage underground. Retail would fill the lower three floors, with the Museum entrance and gift shop penetrating this commercial enclave.

Giurgola's design offered several graceful, ingenious devices to reconcile the retail, museum, and open-space purposes with each other and with the active, complex, urban setting. It extended the retail arcade around the mall's perimeter, opening its use to the neglected north side. The crowning "Noble Room," a high-roofed sanctum with an even higher angled dormer, preserved some of the monumental aspect of a traditional museum; its 45-degree slope (a Giurgola trademark) tied the summit visually to the far corner of the street-level park.

At the Museum levels, two roof gardens dramatically increased the mall's politically essential open space, and offered a tantalizing view to passersby. (Of course, the upper garden would be a debatable "public space," as it could only be entered with museum admission.)

Giurgola won raves from city planners and the local press. The reaction of museum officials was more mixed. That's not surprising, explains Dart Sager, Mitchell-Giurgola's Westlake project manager, because "the architect never got a chance to sit down and seriously discuss the Museum's needs with its officials until 1980."

The Art Museum rebuffed. It demanded a greater say in Westlake Associates, the legally declared it could not work with developer Mondve and threatened to pull out. Mayor Royer scurried frantically to placate the Museum. Finally, Daon, likewise a Canadian company but with major offices and projects already in Seattle, entered the partnership and replaced the wearied Mondve as development coordinator. Calhoun Dickinson, (formerly ex-officio member of the Museum's Board of Directors in his role as Chairman of the Parks Commission, currently Chairman of the Westlake Development Authority), sees Daon as "much more sensitive" to the Museum's needs, and Sager says "Daon, unlike Mondve, is really concerned that the design impart a public character, and not simply pack in the maximum amount of retail."

The crisis was past, but at the cost of further delay and discredit. That crisis in fact began in the apparent fall of late 1979 and 1980. The City Council approved bonds, the federal government approved grants, the city acquired most of the Westlake property, relocated some tenants, and began condemnation of the remaining properties.

But in October, 1979, Paul Schell's "predictable trouble" arose. Four property owners filed suit against the condemnation, claiming Westlake was not a legitimate public use. In December, 1980, State Superior Court upheld some parts of the city's authority in Westlake, but ruled against it on two key points: that its lending of credit was illegal, and that Westlake was not "really public use"—denying condemnation of nearby property. The city appealed to the State Supreme Court; the property owners appealed those points on which they lost. A decision, originally expected at the end of June, 1981, is now pending.

The Museum has learned how to manipulate media and bureaucratic process to make itself seem even more desirable—and to get the terms it wants. "Museums last forever," boasts Dickinson. "There's no deadline for us."

Perhaps in a different location, very likely in a different form than originally conceived, the new museum will be the unexpected fruit of the fight for Westlake. □

Sun City

Retired Folks Plan Museum

Cynthia R. Field

Sun City is a retirement community near Phoenix, Arizona, in the heart of the Sunbelt. In Sun City live approximately 55,000 people. Next door is Sun City West with a current population of 5,000 and growth anticipated to match its sister city. But something is missing. Something which neither the Del Webb Company nor any developer of retirement towns has provided—an art museum. The about-to-be-created Sun Cities Art Museum, which is being shaped by the express will of the citizens, is not only the first of its kind, but may also be a harbinger of things to come elsewhere in the Sunbelt.

In this community everyone is over 50. Most are 62 to 65 and retired. They come for the well earned rewards of lives devoted to professions and families. They come for the sun which shines almost every day. They come for the facilities—numerous swimming pools, seven golf courses and mini golf, bowling greens and shuffleboard courts, tennis and racquetball courts, public parks, a small lake with a rather stunning waterfall, shopping centers, a handsome hospital and adequate medical services. There are five community centers, each one having facilities for people wishing to pursue avocations in pottery, textiles, and metal work as well as painting and sculpture. Sun City West has a 7,000-seat concert hall for its symphony and many cultural events.

Colonel Paul Morrill, Vice President of the Board, explains why Sun Citizens desire a museum:

Cities are made large simply by an increase in population. But cities are made great by the things that lift the human spirit. An art museum or a symphony is just as important as a church or a synagogue. These are the spiritual institutions that make any community a great community. Its size or importance have nothing to do with whether it is great or not. We all want a great community.

In 1976 an exhibition was set up in Sun City's City Bank Building featuring American art from the Phoenix Art Museum's permanent collection. This was the beginning of the Sun City-Phoenix Art Museum program. From this beginning grew a satellite museum arranged with the cooperation of the Phoenix Art Museum. The Phoenix Museum provided a curator and the logistical support needed to arrange for exhibitions. These were shown in a small space which also served as the lecture hall and all-purpose room. Small offices were provided for the resident curator. Within five years the membership of the Sun City-Phoenix Art Museum grew to 1,015 of which 90% were active members. One hundred and fifty dedicated volunteers worked for the Museum.

The program of this satellite museum was extremely active. In the past season, nine exhibitions were mounted between September 1980 and Spring of 1981. (The Museum traditionally closes for the long, hot summer.)

The new museum will build on the experience of its predecessor. Lectures, films, and tours will continue to be offered defining its mission as the cultural center and aesthetic focus for the community. Guidelines are being established for donations from Sun City residents; these contributed works of art are expected to form the permanent collection. Naturally, loan exhibitions from other sources will be sought within the familiar restrictions of budget and space. The

group has begun raising money for the new structure. The Del Webb Company has provided a site which the Museum Board considers ideal: approximately halfway between the northern and southern extremes of Sun City, the site borders the area now being developed as Sun City West. In sum, it is being centrally located.

Sun City has a bus line which runs past the site but most residents drive cars or are driven. Many residents use electric golf carts for local transportation. Consequently, Del Webb's provision of a well-built and maintained parking lot is an additional gift to the future museum. The corporate generosity of the Del Webb Company has not yet been officially estimated, but may be as much as half the total project cost. The Board consulted a number of architects concerning a concept for the new building. The selection process consisted of initial conversations with half a dozen architects, some of whom submitted designs. Duane Von Fange of Von Fange and Associates (Phoenix) was chosen for the simplicity and flexibility of his plan which uses square modules turned on their angles. The Board felt that a simple structure would be less expensive to build. Other designers had emphasized the curatorial and administrative functions, but Von Fange seemed to acknowledge the primacy of the gallery while fitting in the functional work space. "We want the staff to be happy, you know, but we're building the museum for the Art," the Board's spokesman said.

Sun City's architecture varies according to function. Public buildings are contemporary; churches are expressively symbolic; banks are flamboyantly regional; and domestic buildings turn inward behind their underdecorated walls. The Art Museum has an element of this private, inward-turning quality while simultaneously proclaiming its public identity with a faintly Mediterranean aspect.

The proposed building is well adapted to the climate. The walls are thick and window-

less to protect the objects from intense sun. Only one story is visible above ground; the second story will be below ground level to reduce energy costs. While walls are angled against the heat and glare of the desert, the building nevertheless welcomes the visitor with a distinctive entrance enhanced by landscaping. The floor plan still only roughly worked out, is based on a modular square 56 x 56 feet, set on a point. A central pavilion contains the offices, curatorial spaces, lobby, shop, and public service features necessary for this institution. It will be possible to join additional units at many points. A logical flow is immediately apparent running from module to module and from floor to floor.

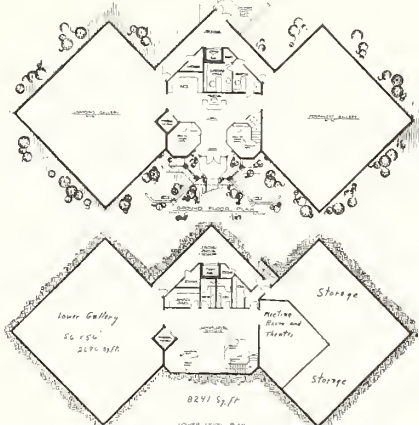
Every visitor may be a little bit handicapped. Some may find it necessary to sit down or may not be able to walk long distances or to go up and down stairs. Since normal aging weakens eyesight and hearing, the building will have special lighting and sound facilities. For a population which is senior, but not sedentary, it is necessary to rethink the concept of handicap access.

It is typical of this community effort that access for the handicapped is being designed with the handicapped citizens and by their representatives rather than merely for a faceless special interest group. In Sun City the community design process is not merely a desirable concept, but standard operating procedure. Considerations such as a ramped emergency exit from the lower level have been among design refinements evolved from such discussion.

The unique characteristics of Sun City have more than a casual relationship to the new museum. The population has physical limitations, pragmatic experience and defined tastes peculiar to the replanted senior citizen. Physical limitations have not only influenced the design of the building, but have also been the reason for the institution's creation. Although the museums of Phoenix are easily accessible by car, Morrill points out that:

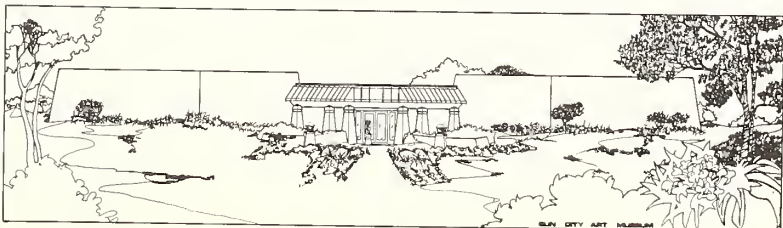
There are a great many elderly people who don't drive long distances. They may drive around Sun City, but they wouldn't think of driving into the traffic of Phoenix or onto the super highway.

Sun City residents approach their goals with pragmatism and action orientation. Older people are not a new minority. They are all of us someday. The Sun Cities Art Museum may be an authentic pioneer in the new wave of Sunbelt living. □



Above: Floor plans of proposed Sun Cities Art Museum, Phoenix, Arizona.

Below: Sun Cities Art Museum, Sun City, Arizona. Proposed from view, 1981. To reduce energy costs, one level of the Museum will be below ground. Architects: Von Fange & Associates, Phoenix.



Hugh Hardy: Designing Cultural Institutions

Leslie M. Freudenheim

Architects Hardy Holzman Pfeiffer have designed numerous symphony halls, museums, theaters and multipurpose arts centers. FDM's Editor asked Hugh Hardy what distinguishes the design of cultural institutions from development work.

Freudenheim: Your office has designed many theaters, concert halls and multipurpose centers. In your youth did one particular theater or museum have a great impact on you?

Hardy: No given building, but the 19th century in general certainly did. The 19th century vaudeville theaters, for example, were extraordinary. The Erlanger Theater in Buffalo—it was about the best legitimate theater ever built—of course was demolished. But the double curved balconies, the configuration of those rooms, everything was swept together in a big embrace; there is nothing like it today.

The exploration of natural light in the 19th century museums was unbelievable; the great experience in St. Louis was to be able to restore a building and make clear what Cass Gilbert had in mind: there are no two galleries with the same volume and quality of light.

Freudenheim: Museum light is often a problem. How did you handle the light in St. Louis?

Hardy: The galleries are lit with windows, clerestories and skylights; each transforms light differently. Yet it would be very difficult in a contemporary museum to get curators to agree to have windows or clerestories or skylights, because of conservation problems, and a certain amount of mumbojumbo about preservation. Some of this is legitimate; after all, museums are supposed to preserve works of art; on the other hand, the ultimate act of conservation is to keep the public out because the public breathes and changes the room temperature; people are hard on works of art. So if you are not careful you end up with a mentality that preserves the works of art and makes them inaccessible. I think a museum lit only with artificial light robs many paintings of their meaning; sculpture has to be seen in natural light, this theatrical business of spotlighting sculptures freezes them. In St. Louis all the light in the building is filtered; none of it is completely transparent; it all has some degree of solar control.

Freudenheim: Is that original?

Hardy: No. We did that in order to meet the curators' standards. The gallery illumination does not permit natural light directly on the works of art; those are illuminated with incandescent light; but the natural light fills the volume of space with changing intensity and color. So the experience in the Museum is never the same twice.

Freudenheim: In college were you particularly interested in theaters?

Hardy: Yes. I was stage struck. In fact I am still a member of United Scenic Artists, Local 829. But we should not personalize my firm's work to what I think; nothing that has happened here is because of me alone.

Freudenheim: Why does this office design so many cultural institutions? Is that what you prefer or is that what happens to come to you?

Hardy: We've done every kind of building that we could; we have not made an aggressive campaign to do development work. But I think we are going to. We wish not to be seen as imprisoned by the cultural establishment. We're not; we have done medical facilities, houses and commercial buildings.

Freudenheim: What distinguishes cultural projects?

Hardy: No two are the same, unlike commercial projects where the important thing is to repeat the success that went before; in that sense commercial development is conservative, not innovative; one project is supposed to be like another. With cultural institutions that is not true: no two performing arts centers are the same, no two communities are the same. They don't want it to be said that the great museum here is like the great museum there. That's wonderful; the architect has to solve each problem on its own terms.

For example, we're doing work in Toledo, partly because the St. Louis work has been so successful, but the people in Toledo don't want, nor is it true that we're doing, what we did in St. Louis. Whereas in commercial work, when the lightbulb on the outside of the elevator succeeds once, you are asked to do it repeatedly.

Freudenheim: What would distinguish dealing with a developer from working with an institution?

Hardy: The obvious thing about development work is that it demands a quick return; economic gain justifies it.

Freudenheim: Is it more lucrative for the architect?

Hardy: Not necessarily; it depends on the terms. The cultural game is non-profit and the money is used differently. Cultural buildings are usually built to survive; development work is just a trick to increase land value and you unload it as soon as you can to someone else. I don't mean to say that's bad; but development work uses money in a radically different way. Also, because it is not something that is supposed to survive, it is done very quickly; designs should be flexible and change according to fashion. For example, the aluminum clad, cross-shaped towers in Pittsburgh that Harrison and Abramovitz designed are no longer fashionable. The owners might recall the whole thing—which would cost an enormous amount—but they would get the money back because they could then charge more rent

and that has a lot to do with architectural fashion.

Freudenheim: Are cultural institutions more interested in small scale detail?

Hardy: Not necessarily, bankers and important people in the community serve on institutional boards; sometimes these people want their cultural buildings to be better than they might build for their businesses; it is not a question of spending more money, but of what the money is used for.

Freudenheim: Is there an ideal way to work with a cultural institution—a perfect committee set-up?

Hardy: Anything is ideal that assures that the client is structured to make decisions. Our best organized client was probably the Minneapolis Concert Hall. It was designed and built in 1½ years because we knew exactly who to go to for which decision. The client must understand that he has a role to play in decision making. You don't just turn over the project to the architect and he does it all for you.

For example, if you want a first-class symphony hall, are you willing to pay for all the dark nights because it can never have rock concerts, movies and lectures, but it is a first-class symphony hall? If you are willing to pay for that, then it can be designed one way. But if you want a first-class symphony hall, but you also want it to serve for graduations, conventions, etc., you have a different problem. The architect could design either; but the architect cannot make that choice for the client.

Freudenheim: Does working with an acoustician diminish the architect's role?

Hardy: It depends on the relationship of the consultant to the client. Frequently an owner is not informed enough to make decisions regarding natural sound vs. amplified sound vs. speech, and since those are key program decisions he should hire an acoustician.

Freudenheim: Should the acoustician be allowed to determine many design elements, materials, and shapes?

Hardy: Good ones may be trained as engineers but they must go beyond that; what you hear and what you see are so interrelated it is impossible to divorce them; if you are sitting 160 feet from the stage and you can see well, you can hear better. So the hall's design, whether by architect or acoustician, will influence how you hear.

Freudenheim: Is there a successful multipurpose hall?

Hardy: It has to do with capacity; I think that for 500 people you can make a true multipurpose hall, if you will spend money on it. When you move up to 2000 seats the conflict between speech and music is insoluble except through amplification; electronically assisted sound. If you accept electronically assisted sound, then you can solve that problem. However, if you want to change the room into an arena you might as well build two halls. The audience configuration cannot easily be moved; it gets too expensive and complicated, or so compromised that the sightlines for each extreme aren't very good. What goes on at Lincoln Center's Avery Fisher Hall is not to be believed. Beauty contests, boxing matches, church services take place there; it is a multipurpose hall because it needs to pay its way.

Freudenheim: But such halls are designed for their prime function?

Hardy: Exactly. The multipurposeness has

to accommodate itself. I am suspicious of the multipurpose theory; you think you can get everything with a little electronic effort, but you can't just push buttons and produce quality results.

Freudenheim: Is the Elgin Theater going to be the first theater designed exclusively for dance?

Hardy: I think Philip Johnson would say the New York State Theater at Lincoln Center was designed for dance, although it is an opera house in plan.

Freudenheim: Is there anything unique about a theater designed for dance?

Hardy: Very much so. The Elgin is the first theater designed for dance in the sense that the presentation of the performance requires a different volume of space than does legitimate theater; in legitimate theater the more aggressively the audience is focused on a single point—center stage—the better the room feels. The Broadway theaters are brilliant in that way. At the Elgin, Eliot Field is trying to have the performer seen in a volume of space. The focus is quite different. The ratio of stage picture to performer is much larger than on Broadway.

Freudenheim: Many people prefer viewing dance from balconies; will the Elgin have any?

Hardy: Little ones on the sides. Eliot does not like dance perceived that way; he does not like the split focus that they give: a different section of the audience sees different things at the same time. At the Elgin almost everyone will have the same stage picture simultaneously.

Freudenheim: Do dance theaters require wing and fly space?

Hardy: The ideal dance theater somewhere in the world certainly would have more wing space than the Elgin's location allows; it might even have a fly tower. Whether that is important is the subject of long debate; should we encourage these smaller companies for whom the Elgin is being designed to use backdrops and scenery? I don't think it is a good idea. But an ideal dance theater perhaps should.

Freudenheim: Has post-modernism altered your view of appropriate decoration?

Hardy: No. I think it has made the profession more responsive to the idea of decoration. The public has always loved it. Post-modernism legitimized decoration for the profession. Restoration and preservation have made the public more concerned with decoration.

Freudenheim: Is cost a valid reason not to use decoration?

Hardy: We are using stenciling, glazing, and some gold leaf in Eugene, Oregon's auditorium; of course that costs more than painting the whole thing white. But in the project's total budget, that little surface embellishment is nothing, yet it is absolutely essential to the design, and to the final result.

Freudenheim: You have made cultural centers from barns, automobile showrooms, and mansions. What is your firm's attitude toward existing buildings and their preservation?

Hardy: We start with the question: why not keep this building, rather than assuming it should be thrown away because it is old. That's our prejudice. □

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